

Henry

Rollins's

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**Pristian** 

Voge

Tokyo

Lamb

MODERN MUSIC THE ADVENTURES

SSUE 152 · OCTOBER 96 · £2·50 / US 55·50

David Thomas Life after Pere Ubu

Guitar summit Jim O'Rourke meets John Fahey

Industria

revolution Throbbing Gristle at the ICA

A GUY CALLED **GERALD** 

technology

Techno

Einstürzende Neubauten

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## act on impulse!



Alice Coltrane P IMP12012 Alice Coltrane po

Afice Coltrans pieno & harp, Pharosh Sanders tenor, with Russ & bells, doe Henderson renor & alto flute, Non Carter bass and Ben Riley drums. Plah, The El Denout, Turlys And Ramakrishne, Blue Nile and Mantra. Recorded January 28, 1970.



John Coltrane A IMP11932

Internet State of the Control of the



John Coltrane Live At Birdlens

MM11992
John Coltrans senor, McCoy Tymerplano, Jimmy Garrison here and
Elvin Jones dums. Afro Blue, I
Went To Till, About You. The
Promise, Alebema, Your Lady end
bonus track Villa. Recorded March 6,
October B and November 18, 1963.



John Coltrane Crescent IMP12002

John Coltrane tenor, McCoy Tyner piero, Jimmy Gurrison base and Elvin Jones drums: Creacent, Vise One, Bessle's Blues, Lonnie's Lement and The Drum Thing, Recorded April 27 end June 1, 1984.



Freddie Hubbard The Body & The Soul

Freddis Hubbard with a expete featuring Wyen Shorter, Eria Dolphy, Curtin Fuller and Coder Walton and with e big band and string orthestra erranged by Wayne Shorter, Includes Body & Soul, Chocoline Shorter, Clarenor's Pisco, Aires, Thermo end many more. Recorded March B, 11 and May 2, 1963.



Tales From The Hudson

MPI 1912
Micheol Brecker tenor, Pet Metheny guine, Job De Johnetta druma, Dave Holland Jass and Joey Caldenazo piano. With special guests McCoy Tyner pieno end Don Alias percussion.

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nct on impulse! Pick up an impulsel catalogue from all good record shops in October and November and look out for special offers and campaigns.





**inside** your monthly exploration of new music

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This month's free CD comes courtesy of **Virgin Records**\*. 10 tracks drawn from the cutting edge of the Virgin roster — 60 minutes of new Electronica, drum 'n' bass, Ambient exotica, abstract HipHop and orchestral blues.

This is your quide to the artists who made it happen

## Future Sound Of London



## Future Sound Of London

— Ciliaas
from Dead Close (Wayn)
A classef for the third fall-length album by
Betriorica poincess Garry Coban and
Brain Diologians alse FSOL Dead
Close Infort the engigents doub
Eleoning their Information and settingto
Immacisis Author, encoded by
their opportunities in hyperographic SIDN
mascial Hebecides and collaborative work
with the lisse of Roboter Fingo Loz
Frator, Tailor Signal and sarting of

## One Inch Punch - Metaphysics

from Tao Of The One Inch Punch (Wignehold A fresh recording project from Highlight Jusium Warheld and his long-man colabborator Germa Gordello, One Inch Punch scratches together energised beats and projchedidic guitar rock in a sportamenus confligation to abortism part of a larger originar influenced package the duo write and direct their own videos and short films.



## Baader Meinhof/µ-Ziq

- There's Gorma Be An Accident rement from Bader benefit (legathA) Nemed after the effortuna 1970s German under terrorists. Badder Perinted in a nie Electro outlie acceptated by relational and Societimore, Demoi demorts of disposition and electron plants demorts of disposition and electron conditions and hearth of the second and electron conditions and plants of the second and the second and the second of the second and the second of the second and the second of the second and Acceptation and the paradiants (as a second of Acceptant one in the paradiants (as a second of the sec

## Source Direct - Approach And Identify

complete digital makeover

Junehosed!

Profife drum "if basis duo Jim and Phil (no lect names here) have also recorded as Sounds Of Life. X Pfles, Obliven and Objece, and have given tracks to Metalheadz of shibotic Ream's Edge, LTJ Bulkem's Good Looking, and "If" West's second Hood: compilation Near neighbours of Photoks in St. Albams, they are the second signina for Viran's Sounce month.





#### Palm Skin Productions - Fair Seven

from Reminir (Virgin/Hut)

Formor's associated with the PM Was state, Simple Parthroand signed to Virgo subsidiary in the first order. In characteristic Washington and washington to the characteristic washington according information and makes not be a according information and may not be invested in message association and makes in the first order and the characteristic washington according in the characteristic washington according in medical and according to the characteristic washington medical and according to an operation becomes contacting with a style means a simple ingolved. "Fair Seeign feetings registed and pottoms formation feetings registed and pottoms formation feetings registed and pottoms feetings."

## D\*Note - Minimal

Previously belor rooms for 1995's "Criminal Justice", a purplishment Neuropside vin Dividual Hart. Werstack, and the cohorts have moved further into their Gall axes on the Third Streem juzz arrangements of the Statistics and Gall Evans, while "Priminal" also jugaseptication to the phase-drift repetitions of Statie Rench The group, note speed to Wight's discince wing VC, will be releasing an about meanly in 1997.

#### David Toop

 Slow Loris Versus Poison Snail from Pink Nor (Virgin Ambient Senes)

The title pass homoge to some of the more board hatels found in out One-not invated arts moves, and the focal point of this extract from journalstimuscoin David Toop's new CD is an extractionary trade-off between Jon Heiseld on passed and Talan Singh on tables. The back algo-lifecture David Polinez on bass, Kaffe Hatthiness on BROV final, and Toop hatel provides jakes gaithful and background ambience recorded on services in the propriets of Managona and New Gures.

#### Nusrat Fateh Ali Khan & Michael Brook

- My Heart, My Life from Night Sons (Virgin Real World)

This year's collaboration between Canadan producer Brook and the Palsson superson Hasara proved to be one of the more successful products from Peter Gathness Real World label Recorded as the sequel to 1993's Phaza Phaza, Brook and Khans's delicate brief of acoustic and irrested instruments allows Shans's Cawada vand in Shans Products with earth cities.

## Craig Armstrong

- Sly (Movements I & II)

Classically trained Armstoring worked in versions rook groups in Scratina, of all the with Future Sound Of Lindrich, before beginning a long-term association with Massive Association her provided the selfgin arrangement for their Provision album. "Syl" is a strings-only version of one of the singles from that period, demonstrating a both, remarks, approach to contractions Soio material vial appear early in 1997 on Massive Serve Heristock regions."





\*NB We apologise to overseas receives that due to licersing restrictions this month's free CD is only available in the LIK Any international queries, please contact The Wire on 0.171-439 6422, fair 0.171-287-4767, e-mail the\_wire@ukonline.co.uk

Musrat Fateh Ali Khan & Michael Brook (obove)

45-46 Poland Street - London WIV 3DF - UK Tel: 0171 430 6422 - Fax: 0171 287 4767 e-mail: the wire(Subpraline, cp. at.

EditorPublisher Tony Herrington

Deputy Editor Nob Young

Advertising Manager Vageness Smith (917) 494 1340)

Subscriptors Ben Nouse (0171 734 3555) Administrator Allex Silvers Founder Anthony Wood

Charmon of the Namera Group Nation Attelliab

Contributors Sylvestre Balanard, Jake Barnes, Mike Barnes, Dean Belcher, Clive Bell, Chris Blackford, Chris Campien, Linten Chiswick, Robert Clark, Richard Gook, John Corbett, Peter Calshaw, Brian Dagsid, Phil England. Kodwe Eshan, Mark Espiner, John Everall, Mart Sytche, Louise Gray, Endy Hamilton, Steve Holtje, Sirnen Hepkins, David Dic, Tim Kent, Rahma Khanare, Nick Kimberley, Bibs Ropf, Art Lange, Heward Mandel, Peter Sztyre, Andy Medhazet, Will Montgo Ian Penman, Edwin Penncey, Simon Reynolds Tem Ridge, Robin Rimbaud, Josethan Romany Prul Schütze, Richard Scott, Peter Shaptre, Chris Sharp, Mark Sinker, Paul Stump, Julie Turnska, David Toop, John L Walters, Sen Watser, Barry Witherden

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Europe 535 86 Nevenan Street USA \$60135 Rest Of World Tel 0171 396 8000

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## WIRE editor's

1 it an't broke, don't fix it. That's one model for running a magazine. Here's another if it works well, it can work better. The more observant readers amone you will have noticed that we have opted to follow the latter course with this issue of 7he Wise. refining what we hope is already the most sophisticated music masazine on the planet. We prattled on about our new logo last month and there it is on this month's cover, however, benjordy over the head of A Guy Called Gerald But we've also been tokenne in the outs of the masszine, addine a font here, streamlining a section there, and over the next few issues we will be adding a number of new features to the arsenal, generally making The Wire an even more conducive environment in which to pursue all those wild advertures in modern music we all crave so mady We've also bumped this issue up to 82 pages from

our usual 74. Now 82 pages doesn't sound much when placed next to the doorstop editions of certain other music publications which continue to closure the news. stands month in, month out. But size isn't everything, of course it's what you do with it that matters

Don't think I'm smug or complecent (we continue to be our own most exacting critical, but this issue of the magazine feels particularly rammed with penetrating stuff. A Guy Called Gerald reveals the complex workings. of his black secret technology (sounding, in the process, like a dusty alchemist instructing awestruck acolytes in the densities of runic practice). Dawd Thomas expounds on music's peopoleical imperatures. David Toon evoluins why he can no longer be a music critic (don't panic line's referring to the standard music critic model of the nept and dispassionate hack. David will still be in his regular slot at the back of the mag next month, filing his usual involved and expert copy). Simon Ford delivers a fascinating account of the miles that surmanded Throbbing Gristle's epochal 1976 Prostitution performance, and there is a unique exchange between Jim O'Rourke and John Fahey, exceptional musicians. from distant generations united by such mutual passions. as ancient vinyl, machine music, and, er, strange noises

which error from the deoths of the body One moment in this conversation seems particularly telling. After revealing the obscure trajectory of his own 60s music, Fahey expresses surprise at the kind of enthus aske and dynamic audiences which now him unto hear the kind of (outwardly) esotenc music being pushed by O'Rourke's Gastr Del Sol group "I was astounded," he tells O'Rourke, after witnessing a Gastr Del Sol concert in Los Anades "All these kids, really listening to what you guys were doing I think it's wonderful I don't understand e."

After a long period of inactivity, Fahey's career has hit. an upcurve, thanks in part to the interest being shown in his music by younger musicians such as O'Rourke and Tortoise (who took their name from Fahey's publishing: company) it's no conodence, perhaps, that his new Revenant label is due to ressure past recordings by gutanst Derek Bailey, another old-timer who has been galvanised into new creative life by the activities of musicians half his age (in Derek's case, the rhythmic possibilities opened up by drum 'n' bass DJs such as Next) As David Toron remarks elsewhere in this issue. with repard to Japanese thumpeter Toshinon Kondo's new project with turntable manipulator DJ Krush, both Fahey and Baley are "finding the zergest favourable for bringing together older strategies and new sensibilities" If the results of such a rapprochement continue to produce music as good as Fahey's forthcoming City Of Retuge album, or Derek's new Gutor, Drums 'N' Boss release, then we welcome it with open arms

Once again we must apologise to our overseas newsstand readers that their copy of the magazine will arrive minus this month's free Virgin sampler CD. It's a frustrating state of affairs, and we disilike it as much as you, but it's not one which arises out of either malice or complacency. Basically, it is up to the record company. which supplies us with the tracks for the CD whether or not they want to license them for promotion outside the UK if they don't, or more often can't, there's not much we can do about it, other than to stop carrying free CDs altogether, which is no solution. Of course, if you are an overseas subscriber you will already be luxurating in the sound of Photek, Palm Skin Productions, Nusrat Fateh A) Khan, Source Direct. TONY HERRINGTON

The November issue of The Wire

Coming next month! Yet more screaming pages of revelatory interview features, tough cookie opinions, CD and book reviews, multimedia stuff, free offers, and so on On sale Tuesday 29 October



## letters

Write to: Letters, The Wire, 45-46 Poland Street, London W1V 3DF, or fax: 0171 287 4767, or e-mail. the\_wire@ukonline.co uk Every letter published wins a FREE CD

### Dead letter office

Ben Watson's review of the recent David Murray and Joe Gallant Grateful Deadbased CDs (The Wire 151) was useful and informative about the records themselves, but less than fair to the band that inspired them. I was surprised to read that "it's been hard for us in England to credit The Dead's commitment to innovetive music" examples of their extended, improvisatory live sets are readily available on commercial CDs and privately-made tapes, their basset Phil Lesh's involvement in the promotion of New Music through the Rex Foundation is well-known, and their percussionst. Mickey Hart has taken part in a wide range of unusual musical collaborations this work with Philip Glass and the Gvuto Monks in the late 1990s is just one

Ben Watson doesn't seem to like The Grateful Dead's music, and that's fair enough - but the analogy he tries to draw between them and Reetwood Mac-("bonky blues" that flattered itself as alternative, the sound of the provieged thinking they can goo those street 'grooves' without paying any dues ") just doesn't hold up, in terms of attitude or musical style. And while "Dark Star" is certainly a number that's full of apportunities for extended solonia, is it really "the only Dead tune with a modeum of musical interest\*? I don't feel you can dismiss the bend's achievements cuite so elibly Nick Freeth London

#### Fall fallout

A few comments regarding 7he Wee
12 Make Tony Hormogon wisely
avoided correcting Mark E Smith in the
midst of the latter's rant in a Manchester
pub, a posit-interview correction should
nonethieless be need Van Der Graat
Generator (and to a greater extent). Van
Der Graaf and Peter Harmilf's solo
works) did indeed feature the six rang
works) did indeed feature the six rang

instrument known as a guitar, although it would agree that it wasn't as groupclefning as The Voice of Hammill, Hugh Banton's keyboards or Jaion on sax. Mark should consult the lines notes, or

even better still, reliation to the albums.
Your Objects Of Pluscal Desire (The Wire 150/1) was a good start, but i'm still uncomfortable with your reference to "Canada's frozen waster" (we are taking about the Eastern Florenthus, right?) and the absence of The Residens on both lists Shame.
Finally, if Louid suspess some subjects.

for profile Sun Cny Girls (the most tasonating cultural planderers since Can), the Cologne A-Plusik some (representing a brillant collision of inclusival, Krautrock, Techno and experimental missos) and the Michigan bias-nock contingent (yes, there is much more to American pose-rock than Tortoce and bias.

### Doug Watson chrosson@hob.hwc.co

Home entertainment As a reader coming to the end of my first year's subscription, I am writing to say how much I have enjoyed your comic expecially the reviews. These have led directly to my purchasing CDs. by Tortose, Labractford, Jane Siberry, etc. as well as reawakening my interest. in the music scene in general Flattery over, I now have a request. Your pages are quite often diorged up with features on D.Is who asone (and seem to succeed) in making music without having the slightest idea how to Would it be possible therefore to interview said DJs or run a feature on how to set up your own bedroom studio on the lines of lain Scott's article about DIV record bhels (The Wire 1461) Please include an idiot's explanatory. puide, eg. What is a 3D32 (Or an BDB come to that.) What type of computer is needed and where do light it from?

What is MIDL etc. (I have a Casio VL-

Tone — would this be any use?)
In short, the cheapest way for make my
own masic using the minimum of
equement requiring no musical
knowledge, if such a thing a possible
Just think, you could be adding to the
plethors of Ambrient Techno-oldshardoore-breakdeest synthesize
twiddings mow gretching icom here to

Mars Tunderstand there may now be

life there which would appreciate this In-

rerum, I promise to renew my subscription and send you my first recording — under a venety of different names of, course Steve Birchall Quilifeld

For starters, check this manth's interview with A Guy Called Gerald, then look forward to our fathscorning Guide to Lotec Home Recording — Ed

### Feet under the table

As a past contributor to The Wire, I read with currosity Andy Meditursi's uncommonly resentful review (The Wire 150) of my book The Negrest Farance Place, in which he attacked even the Acknowledgements section of the text as herna "excessive" in its smale thank-valis. to those who assisted the undertaking over the course of ten years. He also clarmed my book "nominates Toad The Wet Sprocket as inheritors of The Beach Boys' sensibility", a bizarrely meansonted strake of twoerbole I simply made a passing reference to "another peneration of acts like Toad The Wet. Sprocket, Weezer and Matthew Sweet\* who "nursue their own melody-steened visions of poplupliff" in the self-described wake of Brian's influence But the reviewer's greatest indictment is that "this is not a music book", and

But the reviewer's greatest indictivent, is that their son a music book," and that I remained "bloodless" and "self-effacing" in the bulk of it by not including myself. As I oppoint in the book's first chapter, it's not an extended record critique but rather a "social history"— a more commany accepted term than

"music book" in journalism and nonfiction - and it's not about me. As for three whom the honk is about 1 received dozens of cards messages and letters from such people in the book as Kathy Kohner Zuckerman (the onemal Gidget), early Brian collaborator Dave Nowlen, Rick Henn of The Sunrays, Reach Boy Bruce Johnston (whose Branesque song provided its title). Don Henley, and Van Dyke Parks (who asked that I allow the 1904 photo I unearthed of the Wilsons' California grape ranch to later be included in the packaging of the Orange Crate Art album as a surprise for Brian -- which Lidd). All of these figures and many more wrote to me to say they were "amazed" and "moved" that the history and hentage of their Southern California experiences had finally been told in the cohesively intertwined fashion. in which it had actually occurred As for Brian Wilson's nun recorne he and Melinda Wilson invited my wife and I over to their wedding (at which Brian's mom Audree also expressed pratitude for the book's uncovering of heretofore. unknown family history), and Brian and Melinda sent me a follow-up letter in apprepiation of the additional material in the second (UK) edition. Ultimately, Brian also sent a left that now hangs framed in my office a signed copy of the original trade fiver for Pet Sounds, inscribed. "Thanks for everything". One can only hope that The Whe's reviewer gets a comparable unspircted reaction for what he deems a proper "music book" Timothy White Editor in Chief Billboard Magazine, New York

#### End game

Thanks for Mark Sinker's interesting review of Ende Miss Brisburande Neubauten's new CD (The Wire 151) Just one thing eludies me though Did he actually like the album?

### Phil Horris Northwich

Does it matter? - Ed.

## ON RYKODISC AND HANNIBAL





on, Discollected Galaxie 500, of surreleased tracks, after and early demos. Plus 4 boxes video tracks viewable or

in ambient rock." - NME



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## gavin bryars

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## global ear

## Tokyo

The enry could hardly have been more allocus. Hopporised both Amazenete Park Lounds of the business of Park Lounds of the business for injuries precing discuss development. Business for precing discuss development where the Stab Dubble entormy fives in a August 1995. In particular domain the contrast of the contrast for the con

While rave culture and fectures may seem like yesterday's news in the UK, a subcultural event of this scale in Japan was nothing less than epochals smoly unmagnishe even a year ago. Techno is regularly deparaged in the memoreror media, and the authorities do their best to stamp out youth culture in general there are laws against damping after midnight, and even the Sunday follocorer of Yorgo Bank—





arguebly the biggest tourist attraction in Tokyo, with its mutant Bivs irritations — was shut down for good by the police earlier this year.

police earlier this year. Even in this opprissive climate, there were antecedents for Rambow 2000. Eurobest label Avex. Tirak (home of produces Tessya Komirco) held set Avex Trigos Aven in Tologo Come to \$5,000 people a few years back. — complete with condensed-off floor sections, massive security. Tuge hered platforms full of mini-skritid leens and maddle-aped prisss.

sections, massive security, huge tered platforms full of man-skrited learn and middle-leaped priess photographers snapping shots of their bruckers, and amountements over the PA telling people in the stands to "fat down and stop discring" the noster of corporate clubbing in other words.

product free man of every first paying principles the trumph of in side group and not represent the trumph of in side group and and represent cuthral moments the length greater production. The production is not producted by the common the length greater production is not produced by the common the length greater production. In the product is not produced by the common transport production in the product is not produced by the common transport production in the product and by the production of compress pade in Story and Popular the deletels sportions of the event — people we promote and of below production and production in Carlos of the event — production of the production of the common transportion of the production of th

Sandaction In between Underword and Ken II binn on Bellamon Stage, and the Turn Schmod for the Louis Plaguare event the Control Ground In Floren Record II and III and II

Kyoto's Kaze No Gantai (People Of The Wind), a coffecte of springely-minded artists and muscars, curated the otherworldy statem-mat chill room Their meditative group overtone improvisations — on a pair of didgendoos tamboura and vioces — were astrundinally disponieron some of an Assam Pood Wish

Many a raver strayed into this telf, never to return to the party conside. The success of the Ambient stage at Bachbow centrally justfed the strategy of active michiement within the club scree that has been followed by many Ambient legic emmand, imposans, here in Tolgo White Hierzbow played to the converted — all 50 of them — in a Shibuya club one week later, no loss operational though or horse later.

 all SO of them — in a Shibuya club one week later, no less expenmental (though perhaps less confrontational) music was enthusiastically received by several thousand fars at Rainbow Rainbow 2000's theme was "Mode in Japan",

designed to highlight the extent to which Electronica is flourishing here. Yet for all the hype regarding 'Jananese Techno' the current nattern of success is the same as it has always been for underground phenomena, from Shonen Knife to After Owner overseas acclaim is a prerequisite for any truly orienal artist to take off at home. (The homegrown acts that do succeed here tend to be of a highly derivative nature, like the by-cumbers Goa Trance of Tokyo Tekno Tobe. or the nearly autistic otaku-Techno of Takkyu Ishino and the Genki Groove nebbishes ) Ken Ishii, Yokota. Meditation YS, Audio Active, never mind ex-pats like Tetsu Indue and Tsuvoshi Suzuki - none of them are truly 'homegrown' successes, not until they released records on overseas labels did they receive any recognition here. Which presumably is why artists such as Tsuvoshi fled the city in the first place

All of which made the local, refuserix atmosphere of Rainbow 2000 even more remarkable. That and the enhusasem of the people who turned out. 15,000 of them, not fully believing that such a large. Temporary Autonomous Zone of muses, space and clean mountain air could exist in this country of blue subs and bad larande. GOVANNI EATIO Sustaining the arts into the new millennium Arts Council of England **Pilot Stabilisation Programme** 

A new Lottery funded programme will be piloted from September. Derived from funding programmes in the USA, the programme seeks to strengthen the creative purpose and

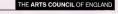
management capacity of arts organisations and to enhance their long term sustainability in a period of change. ■ The pilot programme will be used to test arre stabilisation as a funding model in England. To achieve its test objectives, 15

organisations will be admirred. The ourcome of the pilot awards will be evaluated in mid-1997 when the Arts Council will decide whether its results justify developing a full funding programme.

Applications for admission to the pilot programme are now invited from arts, media and crafts organisations in England. Organisations are eligible for admission whether or not they currently receive public funding provided that they operate with charitable objectives. Organisations not eligible for the pilot programme include those already in receipt of a Lottery grant for the construction or refurbishment of a building. To receive details of the pilot programme, including the full eligibility and selection criteris, please phone 0171 233 0212 for an application pack. Closing date for applications: Monday 21 October 1996.

We have an equal opportunities policy and warrely welcome applications from







DOWNTOWN USA

Site: I was looking at

onday 21 October, 7.30 ymphony Hall, Birmingh

Javier Alvarez

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the ceiling and then I saw the sky Michael Colline claring John Adams conductor

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## **SOUNDINGS** Selected highlights of the month's live events, happenings, club spaces and broadcasts

#### Festivals/Seasons



contemporary arts (18 October-17 November Lativapous venues in Nomingham, with culting edge musical content including 'Advertures in Modern Music', an exploratory Electronica maht programmed by The Wire, featuring live performances by Talvin Singh & Squareousber, Woob, plus 0.1 sets from Plant and Bedoun Ascent (The Monastry, Broad Street, 27 October, 7.30pm, £S S0/£3 S0) We'll see you there Other music highlights include incorceration, an audio-visual installation by Pressure Of Speech and Scanner (Sandteld House, Mansfeld Road, 21-26, free), David Toop reading from his book Ocean Of Sound (Broadway Media Contro. 29, free, 12 noon), and The Digital Club, a live networked event featuring A Guy Called Gerald, Frirdlyn Warren and visuals by Bussy G Richead (The Essense, B November, time/price tbc) For all details about the many other events, withhours and surroses happening during the month, call 0891 660605

Soore Nationwide tour of avent garde 14ms old and new, with exclusively remoded new soundtracks by a

selection of UK Electronica artists, finally allowed to let their magnary soundtrack fantasies become reality. The films to be shown on the tour are Bells Of Atlants by Ian Huap, Pas De Deux by Norman McLaren, Robbit's Moon by Kenneth Anger, Meshes in The Alternoon by Maya Deren, & Ouer Week in The House by Jan Svankmaier, and Honging Around by Damien Hirst, Musicians are Two Lone Swordsman, Bio Com, Slah Reli and Wishmountain, on the London date they will be peforming live, along with Spooley Glaseow Film Theatre (12 October 0141 332 B128). Manchester Cornerhouse (19, 0161 228 2463) Leinester Dhineny (25. 0116 2SS 4RS4) Neurastie Tyneorie Cinema (31, 0191 232 B2R9), Relfast Queen's Film Theatre (7 November, 01232 244BS7), Bristol Watershed

(22, 0117 925 3B4S), London QEH

(21, 0171, 960, 4242) Ticket noces.

trees, etc to be confirmed The Incident Exploration of nexticable phenomena through art. music and installations at London's ICA (11-15 October) The Incident encompasses a warety of milienal concerns including extra-terresmal visitation, shamanic thought and catadysmic worldwide change Cyberactivist Terence McKenna presents. Timewave Zero, his computer model predicting plobal consciousness-shift in the year 2012, Anne Bean's UFO installation An Angel Called Gravity: James Turrell's sensory-deprivation machine Gosworks, and The Sharmen with Richard West report on their experiments into soric mind-alteration techniques on audiences. Ticket details and info 0171 930 3647 Website http://www.sh.youin.co.u.ik/colincolars/

American Independents Calabration of some of Amenia's

mayorirk musical and artistic talents (1.4. October-19 November) at London's South Bank, exploring ways the US has created its own internal voices, and adopted others from outside its borders Some musical highlights include Diamanda Galas's devastating solo show Malediction And Prayer (RFH, 14 October, Born). The London Synfonietta performing Michael Daugherty, Steve Rech. George Crumb and John Cage (15, OEH, 7 4Som), gamelan inspired works by John Adams, Crumb Lou-Harnson and Aaron Copland (QEH, 19, 4:45pm), New London Chamber Chor. smene Morton Feldman's ultra-minimal Rothko Chapel (19, QEH, 9:45), The Nach Ensemble nerforming Chumb's Varie Of The Whale (Burnell Room, 29) Bomi: London Sinfonetta's arrangements of Miles Days and Gill Evens (OEH, 10 November, 7 30om), 1322 from Michael Brecker and John Scribelit's respective arrains (OEH 14 November, 7 30pm), with a finale by The Kronos Quartet, playing tough American quartets by Lee Hyla, Crumb (again) and more. Information on the

whole festival from the South Bank Box Office 0171 960 4242 Planet Tree Festival Two-week festival of Minimalist and new tonal musics and art (28 October-12 November) in collaboration with Greenpeace, with two special solo piano concerts by Terry Riley (29-30) October), plus The Smith Quarter (31). recitals by our st Alan Mills (1 November) and violist Neil Davis (2), performance by obscure French composer Jean Catore (3), and John Tithury playing Morton Feldman (12) Concerts are at London Conwey Hall and Steiner Theatre, info on 0171 435

Musica 90 Edectic season of concerts with a transactheme and featuring international collaborations. starting this month in Tunn, Italy Applic Trance is an Indo-African stand-off between Mau Mau, Ohmega Tribe and Ospit Internazionali (10 October. Linggitto Salone della Musica), followed by Damasous Whirling Dervishes (12), Jon Rose's 'Techno With Disturbances' with Frank Schulte (23), and Somma, aka Bill Laswell with Braido Bernocchi and Rabten Choelin Tibetan Monks (2S) November: For info fay 00 39 11

434.0250 On Stage



Kaffe Matthews Live sampling and maps: MIOL violin described as "Stockhausen crossed with The Boredoms\* London 2.13 Club, Stoke Newnaton Library, S. October, 2 13pm. £3 12/£2 13, 0171 254 2405 David Murray The proble sweenhootst on four with his LISALIK Rich Band including Tony Koll, David Jean-Baptiste, Byron Wallen and goet Lemn Sesay Liverpool Bluecoat Arts Centre (12-13 October), London QEH (14), Brighton Salis Benney Theatre (15), Exeter St George's Hall (16). Manchester NA (17), Southampton Turner Sims Concert Hall (1B). Bermingham Adrian Boult Hall (19)

Reservoir 20th continu compositions and electroacoustic works from this adventurous ensemble, including works by Stockhausen, Varèse, James Oillon and Barry Guy London Conway Hall. 25 October, 57/55, 0181 292 6484 Roswell Rudd The former Archie Open and Impulsed label trombower in a rare brace of appearances in different. combinations with Fiton Dean Alex Maguire, Marcio Mattos, Mark Sanders, Kerth Ticnett, Paul Ourmall, Paul Broers. and Tony Levin London Jazz Rumours at the Vortex, 26-27 October, 58/57.

Spaceways Astro-lazz pastiche merchants from Bristol's Cup Of Tea Jahol on tour with Static Sound System and O I Purnio Penguin Moin at Warwick University Cooler (10 October). Bristol Blue Mountain (12), Swansea Space Base (19), Wolverhampton UK Midlands (26), Plymouth Cooperage (31) Monthester Douglarise (2 Mouamharl

266 7180 Teletar Ponies National jaunt from esoteric free-rock outfe, with more dates the Edinburgh Venue (12 October), York Fibbers (14), Glaseow

## Club Spaces

Rear Weight Wookly forces into come strangeness and hoarre heats, with Cylob (6 October). The Shamen's Mr.C. (13), Summit (20), and Richard Grev. (27) London Jazz Bistro, Sundays, 7pm-mdright, \$2,0171 236 8112 Bonobo's Ark Improvend pop exchca from David Toop collaborator Yumi Hara ohis Clair Bell John Edwards dun London Dally Fossetts, Kentish Town Road, 2 October, 7:30cm, 529. 0181 802 9839

Club Ballistic Weekly Liverpool freestyle joint, with this month's guests Eddie Biller /3 Ortobert Breadtone (10) Ninia Tune bosse (Coldout, O.) Food, OJ Vadrn, Up Bustle & Out, 17). Ron: Size, OJ Krust and MC Oynamite (24), and Morcheeba (31) Liverpool LSU Heigh Venue, Thursdays, 9pm-1am, prices vary, 0151 794 1900 Commercial Breaks Monthly series of live/Electro fusions, brought to you by the Chill Out Label, and locking off with The Mellowtrons, James Hardway, Funk-Porcini and OJ Vadim London Rocket. 18 October Onnudam 58 50/56 50 0171 700 2421

King Turk (1118) Nortingham Sam Faux (22) Scientino Purhamond (23) Dyland Bount (24) London Garage (26)

David Thomas & Two Pale Boys The ex-Libra soper pets into a live Improvistuation with Keith Moline and Andy Osseram at Southampton Joiners Arms (9 October), and in a special Scratch club presentation which also includes a mystery guest QJ and QJ 'Q' from Soulktabr Sound London Spitz 109 Commercial Street, F1, 10 October, 7cm-midnahr, 97/95, 0171

Towering Inferno Interse, haunting and one. the colebrated multimodes show Kookish returns for a snale performance London RFH, 20 October. 8nm \$15,5750 0171 990 4242

Translent v Resident Martin Archer's abraswe Ambient duo play live at the first of Archer's monthly Landern Concerts series Sheffield Lantern Theatre, Kerwood Park Road, 6 Detelver Rom 53 (concertise) 0114

Caetano Veloso One-off British connect by a propert of Brazilian. Tropicalismo London REH, 26 October, 7 30nm, £20-£10, 0171 960 4242



Coxxect Old and Nu Skool exptca and Disposed drum 'o' bass hosted by I sike Wagon Christ' Vibert and Graham "Boymerang" Sumon London Blue Note. 30 October 10pm-3am, \$6/55, 0171 729 B440 Electronic Lounge in Robn

Rimbaud's absence, this month's Lounge is hosted by The Sprawl posse, previewing ther Broken Voice compilation London ICA. 1 October, 9om-1am, \$250/\$150. nfo on 0181 883 0972 Kosmische Second night of Krautrock-inspired bedlam, with live music Bohart Hamoson and Kosmische.

### Radio

#### National BBC Radio 1

One in The Awagle Fridays (Opm-michight Guest Olis provide hour-long breakbeat mix John Peel Sotunday 5-7am Sungay 8-10am The best place to leave up with new root, India Techno.

Jupply Flectionics, dub and the IroPodary sessions Look Michigania Schoolses Judges Chilarius artests sounds for the afterus history ndy Kershaw Sundays (10m-72m Morid Music from all quarters, folk, mots, measure and more

Bear And How Figure 10-12on Contemporary music massione interverse, record reviews, sessions enturing. Share Sents 60th, birthday concert recorded at Mayla Voie Saudos IA Detaber? Rolf Hod/David Impressions Attempte Sapurdays 70-45em-Tom Modern aggers in Interview and on record

#### Regional BRC Darber

ndecapes Sundous 3-Som Adhley Frankin plays instrumental Electronical contemporary

BBC Greater Leadon Radio (GLR) dub, World Music, blues RSB and more

On the Wire Source

De Late World Hone ristos 12 30-2 50am Out rock, psychednia, Jungin, avent dance, warped CRMK (Millon Keynes)

The Garden Of Earthly Delights Footos Flore-Jorn Share Questrifs blend of asset rock to electronic Kiss 100 PM (Leadon)

Buff Cuts Wednesdays 7-Spot Latest drum in base spun by Kenny Ken and DJ Hyper Givin' it the Workesdows 2-4om Weekly puests. PSOL live ISON broadcast (25 September Lamb (2 Dotobert, Dougs) & Stormet (St. Vibes & Sonback (16), Sv & Seduction (23), Dougs) & Stormet (30) Intelligent Drum 'M' Bass Fishers 12-2om Father and Gregounder sing out the arms.

Solid Steel Securities 1, Born Multi-dark resident lines Crists a and the Nasa mea-The Chill Out Zone Sundays 6-Ram Paul Thomas's experimental Ambert, dub and Electronica mis Kiss 102 PM (Manchester)

Late Micht Game Soundtrack strouges (Orm-Zon Plat Trompson (wespiles t. from Orbital to Tompse Da Intelex Drum 'W' Bass Show Monstlys & Algore Tuff Jurge with XTC and Marcus 908 State Fridays 8-1/gam Something for the weekend from the veleran crew

Archa Waves Saturdays 4-6am Environments, evotics and bolistonism with Sount James ectronics and beyond with Autochros Souri Booth and Rob Brown

Sturp As A Hoodle Sundays 9 30pm-72pm John Kennedy spins out rock, dub. Electronica, experimental Ambient, Halfles, skis live studio jams

O.Js. illuminations by Curious Yellow. and film of Cosmic Joker Brian Barritt. London Upstairs at the Garage, 12 October 1030nm-3am 54 0171 PM Scientists Special guest O.Is. confirmed so far include Brian G (9) October), Volume's Breekbeat Science

compilation launch with Ceso and others (16), Ed Rush and OJ Trace (tbc, 23) and Laurent Gamier (30) London Jazz Bistro, Wednesdays, 10pm-2 30am, \$4/\$3,0171 236 8112

Serateh Ostal post-rock from Snow Pony, featuring ex-members of

Moonshake, My Bloody Valentine and Stereolab, a OATIOJ set from Rephlex artist Cylob, and IDT Soylor! (The Occupers/7 inch) London Sortz. 109. Commercial Street, 16 October, 7ommidneht, 55/53.0171 247 9747 The Sprawi Hallowe'en special featuring Hal from Clear Records and

The Rumpus Room's Merry Pranksters (MK Litra, Goldfinger and Xavier) London Cafe Internet, 22-24 Buckneham Palace Road, 31 October, 7-11cm £3/52 50 + 50c m/ship includes half hour free Internet use. 0181 883 0977

Soundings items for the November issue should reach us by Friday 11 October

## bites

## Lamb

### Digital folk songs

Pear's something integrangly removal shock Lendin mass, the way is 4th mond and focus between tracks and within individual sings, "You can mike 585% at any other individual sings," You can mike 585% at conseptration, but more beyond the bear constant of membrany + worse theorems supple only You could what you for the pramises shortward for deaded TP word, which draws the comment from single clause Process. To got she Perchardent your foundations, 55 Process To got she Perchardent your foundations, 55 Process To got she Perchardent your foundations. It is estimated with of the Land partnership, a sharer stall when they less that the sharer lided tipe a lack. If

"When they listen to the album I don't give a fi they give it a whole listen they can think what they want because then they'll have leaned to it."

Islamend to c.\*
While it has is moments of longueur.
Larnt, the duck debut album provides
to own artises. It's grounded in drum it's
base manifectures and contrastingly
harmonicus vocabi from Rhodes, but
the tracks work on a number of
levels peeling away at them
exposes unlikely tracts of
Engish folk rock, urban blues
chamber manifecturing influenties.

orchestration "The way that we write, the sounds are batting with each other, but it always ends up that they do somehow reach an understanding "says. Louise "There is the greanic element, and oute how it's achieved neither of us know? Lamb are concerned with songs and songwriting as much as with features and moods. "We wate music which is based. largely around songs," Louise explains. "It's important that you treat each song or tune appropriately. There's no formula" "I think songs are harder," adds Andrew "Sones have to have structure, so it doesn't sound like the vocals are like icing over the music

"We're learning to shut up now," he continues, describing a willingness to let the songs breathe, and not so feed in soo much technology "There's only so much data that people can process" "If you listen to Erik Saite," adds Louise, "the strength in that sort of work is the space." The bitter-sweet leaend of the forch snaer is often

The data select agencies of an object is determined when analyzing continuously principles and continuously principles and continuously principles and protection of the prote

Perhaps the real fold element in Lamb is the triumph of a grassroots DIY aesthetic and its application to music that is at once profoundly modern and deeply felt — what Louise Rhodes terms fain inturing expressions. They bright I amb is our new on Mexico.



## Scenic

Designs on post-rock

When jourie up to your nose in office advised the bad gry in the Soughetti Western Pry Name is Nebbody, don't open your mouth. In America, his words are being taken to heart by an even increasing number of instrumental groups, from nouseour surface Plan Or Astronan, through the dub miners forcise and UL to include main advance the decoration refers. Some

Astroman, through the dub miners Tortose and Ut, to today's main feature, the desert rollers Scenic "Some people are even talking of an instrumental Lollapalotexa" asserts Scenic founder Bruce Ucher "There's a camanadene among these bands, a real

appropriation of what each other is doing? Scenic are hardly typical of the new instrumentalists. Taking into account Licher's background with the sorely missed Savage Republic, who played great, blooded instrumentals interspersed with the occasional song, he's been mostly speechless since 1980. More prethan awarr- or post-rock, his Scenic are the missing chord that connects surfadelica with Ennio Morricone and Theodoraks, opening spaces in the mind wa belllike monotonal guitar runs, lonesome blasts of campline harmonica, exotic instrumental interludes. Their first album, 1995's Incident At Cima, was highly evocative desert music, its successor, Acquatica, perversely enough, is about water it is marginally more lush, more nchiv textured with keyboards than the austerely beautiful Gmo, but it doesn't sound so different. Wave patierns are common to Scene gurtars, desert

dunescapes and the sea.

"We got review describing Adjustica as desert music too, desprise the staff, fluights bother." But it is not really that important. Someone lening in Kentucky told to sheet, spertually, the first about was exactly right for the green high he was seeing outside his window. The thing is, the music should take you on a journey out of your secretary results, lose a poort flow misself, lose a poort flow misself, lose a poort flow misself.

Anticipating what comes next, he continues: "We thought of making our first album like an imaginary soundtrack, but Barry Adamson had already done that. So we decided to make it a soundtrack for real places."





formed Savage Denuithin he founded

Independent Project Press, the hand letternoess

operation on which he produced the districtive untreated cardioard designs that

helped define first Savage Republic's, and now Scenic's visual character (see the examples reproduced here). Judging by the proliferation of hand letterpresses currently in business in the US and beyond, producing artwork for Tortose. Rachel's and many others, his award-winning printing has proved more influential than his often unfairly overlooked music. "I had mused feelings when I saw all these

hand letterpress sleeves appearing," admits Bruce, "especially when somebody said of the first Scenic album that it looks like Shellac. On thooks " What distinguishes Licher's artwork, agant from its authority, is how it is

inseparable from the music. The hand letterpress appeals because, like the music. it's a combination of primitive machinery and hi-technology thinking "There's so much going on in much of this music," he concludes, "there's no need for a vocal. I mean, traditionally, the audience's attention goes to the words

when the vocalist starts, and the mood that existed before his arrival is often undone " DIRA





featuring Elvis Costello, Andy Sheppard & Sarah Leonard

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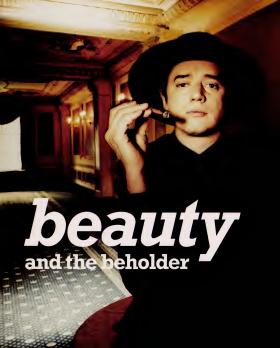
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Einstürzende Neubauten emerged from Berlin's inclustrial heartland in the 90s, creating a new urban noise from the detritus of the modern city. But what happens 18 years later when the unlistenable becomes palatable? Chris Sharp puts the question to the group's leader, Blixa Barqield

he incremisable Begins contripude, usually interest with other body to standard per hard cere of ungenit for the body to standard per hard cere of the body to advice of this most and most and most and most and most and advices of this most and most and most and most and most and behaviour of the standard per begins to the standard per begins for an an art solar Youth, Buthol's Softman and many more — all detrify behaviour few as an art solar Youth, Buthol's Softman and many more — all detrify behaviour managing to, had solar early and the standard per behaviour festual croad demands. One close however, memory still models while No. Close solar memorial or another labels and Soft details and the desired for the silver memorial or another labels and Soft details desired commands with a memorial or another label build seed that Soft details desired commands with a memory of another labels and Soft details desired commands with a memory of the soft details and the soft details and the soft desired to the soft details and soft details and the soft details and the soft details and soft details and the soft details and the soft details and soft details and the soft details and the soft details and soft details and the soft details and soft deta

His sortice colors— a basks as of and a Stack Institute (Mrs. and Mrs. and Andreau Andreau Andreau Andreau Andreau Andreau Andreau Andreau

## 46 There were times when I sang lying flat on the floor with people standing on top of me just because I wanted something else to come out 99

Buthole Surfers, who have abandoned the 80s avant garde for the 90s experimental jet set — goes some way towards explaining why Neubauten have remained vital, surprising and competing for so long.

The group's now I.P., Brook New, correct, is sale from the heart of their name is another feet of revention. Although Entermated Needbader have already remained use to their name — colleges and recurroscing budging of sound only reflexion—to the control ontice special colleges. The control of their variety reflexion—to the control on the cyclect name of their variety reflexions to the control on the colleges of the control of their variety of t

6 Music has to offer about five degrees of the horizon of utopia. It has to offer the unthinkable, something beyond language 37

At the mention of this change Bargeld looks weary — after all, it was prompted in part by the death of keyboard player Roland Wolf

"There are certainly reasons for this change," he says, "Mark Chung, who has been in the band for a very long time, announced in 1992 that he would only be able to do one more project and then he would have to gut because he simply had no time any more - he has become a very successful music publisher --- and he has a family, and he basically stepped back from being an active musician It's not really a matter for argument. It's better than lingering somewhere between commitment and no time. We had a replacement called Roland Wolf, who was probably best known to some people as the piano player of Nick Case And The Bad Seeds for a while, and he died, so... Well he simply And at the end of last year Multi Inercussional RM Einheit decided to leave as well probably because he, too, has too many other projects. But although all these factors did not really help to speed up the process of making a record, I think they were nevertheless necessary. It didn't need to be personnel changes but we certainly needed a change, some change in perspective, some change that could live up to the original concept of the name Eve always thought that the name Einsturgende Neubauten is in a way problemand and that the problem is the idea of doing something that doesn't necessarily get very old but has the idea of change built into it. It was necessary to enforce that, it was necessary that the new buildings actually do collapse again and that it changes into something different, just to give me a new outlook on what to do or what's possible to do. And because the chemistry of the band was always very important - the constellations of the individuals was always very important - it was quite helpful to see the relations between the persons and the musicians become different, it was important for the whole change of the story the twist in the story." Perhaps because his perspective is clouded by recent internal upheavals,

vernaps pecusive mis perspective is couloed by recent internal upneause, larged finds the nature of Neutouristic advances on Drink (few orlifout 10 quartin). "If this think there is absolutely no news on the record inflationers in them of construction, normalized or new sources of materials—if the think that there is simply nothing there." I brink that the whole accent of what the information of what where dong has common shifted. There to say somehow because I can't clearly puriny linger on how it has changed."

Nadamin ris creative less concrent with televal surprise and nicioles sons invanion than they used to be the files (less with tesses sensition to see al offerent coard polities), pursuingly from the metals: draws as of created soldies in the reduction, and an experiment of the coard and creative follows the reduction to the coard and the coard of the coard and possition of unests placed with the characterised Fair Auf Der Holm Other (1993). Route discourse diversity and the coard an experiment of scales the State 1993 from Fair State State (1994) and the coard and possition of the coard of Walth Plant of the common of coards are stated to the business the last that the 15 years of ministers and evolution teles the fair and that they stated the coards of the coards of the coards that they stated present many that the coards and the coards of the coards and the coards of the coards of the coards and the coards of the coards and the coards of the coards and the c

"Everything on this record is the result of a decade of evolution," says Bargeid, "a decade of thying instrumes and whatever has not stated or faller about me have used on this record again. If all his thar my range has charged as well. have always tried to explore with my voce. There were times when I sang lying flat on the floor with people standing on too of me just because ill wanted comething deto come out, but there's nothing like that on the record."

By re-using their detricine sound machine; on drive Neu, Neubauson have made a record start through with responses and exhost of their past work. Because the building blocks of Neubauten's mace are so crising, they are also proverlight yell-referred almost at the texts fiver have released in record years contain audio wormholds through which the latener can pass to find him hersoft in an extension observable of texts, from cut-ups and semples of their own must, disraying resempt them and separate the process for lively is in part, a final, and contained the process form for the process for livel, so in part, a

less concentrated, less conscious, and more organic exploration of the same technique

Alongside the resilience quarter for men rouse for which Neubolastern were notinous in the Bib. Rip. 4 why will be all martine agried before in the mathematic insidence of "Kale Som", the superinded solvines of "Letties Best full information", and the sudder observating strong of "Entrouto Taill" — solven the throughout all them throughout all them times, in bit — is a quest but immutable obsession with beauty. And as the changing face of position much beauty and so the changing face of position much beauty and so the changing face of position much beauty has become more and more their most potent weapon.

If think there was always a red line in Neubauten that what we are not doing is playing against an audience but for an audience, and the one red line that goes

through all the things this we are doing is love, something as simple as that. The result of millions of years of evolution, the only thing that raises the human being higher than other animable is lengther of what where doing We always referred to what where doing is love sorgs. There's a lost of shameless wallowing in sheer beauty on [Ench Verol which was not obvious before because it was more latent before

"When we recorded Kollogs we were intending to do a record that was almost unistenable, and when we released it, it was almost unistenable, and things have changed so much, if you listen to the record now you don't find anything unlistenable about it, and that's not because the record has changed, it's absolutely the same recording, but because the context has changed so much it's become listenable. This means that being an aggressive opponent of something in the popular musical field has sust lost its validity for us if you want to be an opponent now, you just wallow in beauty, I guess."

The more efficient with bady in disclosed with a office departs year of prospective Prints and schoolinging for the rise efficient of the orientees. And opiniship engiged 70000 muscal collective Too Steen Schooling and data regis on the Central and travelage of the Central and travelage of the Central and travelage of the Steen Schooling and the Central and the Ce

At the same time that it plays lyncal homage to Ton Steine Scherben, *Bride Neu* makes overt musical homage to the experimental German groups that preceded Neubauten. An obvious instance is the 11 minute long "NNNAAAMMPT" — the title is

an account for Year ha New Age Advanced Antheet Hosto Halls National, a seek as an anomaloused evocation of the sound of a speciality sethicle, and the instrumentation microline Stream and ASS Romeo engines. A Clair 2004 categories tracks, a Backmert State compresses, a Bodon electric oil in all in electrical inflay station. While the rejective. Exclined Hydrines recall Carlo 'Chain Reschoot', the station While the rejective. Exclined Hydrines recall Carlo 'Chain Reschoot', the endless micros is amade to the fermics sereinly of Karlohed's "Autobative" Streight the immediate when places and the service of the Carlo Streight and the complex of the Carlo Streight the immediate when places the service service of Karlohed's Studieshird Streight and the complex of the complex of the complex of the Carlo Streight the immediate when places the service service of Karlohed's the service of the Carlo Streight and the complex of the complex of the complex of the complex of the service of the complex of the complex of the service of the complex of the complex of the service of the complex of the complex of the service of service service of service of service service of service serv

"For me, Enstürzende Neubauten has two very clear airtecedents, bascally two bands that were always in the back of our heads. Tany are Ton Steine Scherben and Can— and it's between these two that I think our whole thing happens Everybody in the band of course, had vanous ideas and influences but I think'd you as for a certral.

reference point, then it's these two things To me Can have always been a very important band and probably one of the greatest bands to grace the surface of this planet. And Kraftwerk in their early years have been a major influence to me as well, and Neul, certainly — I still think they'te totaly underrated.

"I talked to somebody recently who was putting together a complation of German 70s avent garder music and he said that it was totally impossible because no track was less than ten minutes. Iong! "INNNAAMMIN!" certainly refers to that interest in long songs, which was a normal thing then."

Neubauten's unorthodox approach, which reless on the sparks of mage that the discourse of individuals can produce, set looses, and tooks forwards as much as it looks back. The group is stall very much with us, offering a perspective on music which is all the more powerful because of its isolation and its smalle-minoided.

devotion to its guiding concepts. Bargeld's halting explanation of his group's ideal is as salutary as it is touching, grasping, as his music does, after the ineffable.

"If I say that I always understood the name of the band always as an aesthebical."

"B! say that I always understood the name of the band always as an established concept. The name was randomly drosen and as the time that I office I didn't know at the time that it would go on for a long time. But I did understand nevertheless that Ensistencial Neutroutien was an aestimated concept, trying formake a line to beouty!

If think amongst all the different disconless is not make is the only one that is able.

to express the untwisible and, in contrast to, say, listature, which has to be very concrete or exclusioners or painting or theatre — mass is the only one of these discourses that is able to express the untrivisible. Decause it's able to express the untrivisible. Decause it's able to express the cuntrivisible in the or have an element of usopa in er, unput leave the most from the Greek, a non-exching place. Because music is able to express the untrivisible in the ori video that can provide a home for usopa.

unthrikable, it's the only place that can provide a home for utopia.

"It's common to speak of the language of music, but that is neurologically wrong,

must depend work in the sense of the words that we speak every day or even in the way that the haspase of earting words work. These is flegal, and must, in my particular and possible view. I would say that grunz does not exist writing so there a girmpe of utequa, if a does have that it is not must. Place has to at least offer about five digness of the horizon of utegal. It has to offer the untital/balle, something beyond language. This is what I call muse." In finish Neu is not now on Place Records through RIFFOSOS.



esconding to a quistron about how he ended up in the notionus ferror desert of fing letters, or consumer variety of the control of fing letters, or consumer variety of the letters of the disease, but I only did not o could have access to their studies' After a chickhood speem on the run form the notions's Online and additionate speem finding, and a strict at university with y missing the promptied of accession that which is the control of the control o

"All my stuff is 100 per cent live," he explains "The final mix I perform rather than sequencing it all and pressing play. Lots of live manny work, changing sequences, patching, pattern jumping I hope you can the feel the liveness in my work."

Despite the steely precision of the machining on display (Vigorits new album, Sporice Promontific, has a human depth and wide bearing patient. Processing "Applies", which sounds like Roger Trouman with appolency, and the grageous "You And it", process the human vioce into deconstitating countifications. Surpring the vice of its capacity to communicate linguistically severations of Vigoritis living for our or severations.

evidence of Vegets king for pure sound.

When I was young is used a get excelled about straight around notifying the machinest "say Veget 1 start do an around notifying with machinest" say Veget 1 start do an around notifying with a total say veget and the straight perspect with a total say beginned with a total say beginned with a total say out any out of the say of young of any out of our for the say of young of of young

He snudsmally admits that the academy was good for something aside from access to equipment. "When I studied how Stockhausen worked it gave me some compositional ideas. What I particularly liked about Stockhausen was Kontokte and how it was composed from micro-structures to macro-structures, cetting down and analysing structure and shape, and recording a sound like people clanging and speeding it up so fast that it becomes a tiny sound within the structure of the larger bit. I was really excited by that because I like generating music you begin with a small sound and end up with a piece ten minutes long. That's my kind of thinking Oh, and I sampled him obviously [laughs] \* This idea of generating, rather than crafting, music was the genesis behind Vogel's installation at September's FutureSonic conference in Leeds "Lact

really involved in this idea of generating music from simple systems, an Eno-esque sort of idea, but i'm into doing practical interpretations of it," he explains "Basically, it all comes down to — well, I don't know

whether Brian Eno would admit this - but I'm just lazy and I wanted to make as much music as easily as possible. It permeates all my production activities. Lent into feedback in a big way, particularly generating sound and textures out of nothing - out of system noise, dirt in the mixer. I'd start with a mixer and two effects units and build these expansive textures that would change as you played with the EQs, really emotive textures. I'm going to take a smaller, real-time version of that to FutureSonic and install it there. I've. got this drum-pad mic with loads of fur on it, so it's really tactile. That will be attached to some units and I'll just stick in it in a corner somewhere. You'll just tickle it. and these huge sounds come out. But I've got to find some way of controlling it without being there, so there is a human ear there to prevent it from petting

Vegets state and owing it is expormentation serviced as a way of criminary post fined by country as a way of criminary post fined by country and a state of criminary post in the post fined and produce as well. When put is exported produced in the critical post fined and produced as the critical post fined and the first time, and the first time is the critical post fined and the critical post country and country

completely chaotic."

management fraidment runs in some stade and too booked up with Andreas Spranks, the German Technothered in Section Strangersh, the German Technothered in Section Strangersh, and the Section Sect

Stockhauser made over something adulatus and you get the same whe on the dancefloor My tutors at unwestay would have that way of liabiling to music, but I think it's really important." The Techno-head in him resulfaces "I don't give a fluck about raddom if it gives me a rush" "Specific Homentific is out now on Phile Potroscus (impous) SSOU.

## Machine head Machine head

Escaping from his native Chile to study Stockhausen in Brighton enabled **Cristian Vogel** to carve new, organic designs in electronic music. Interview by Peter Shapiro







For more than two decades. William Parker has been a lynchpin in New York's avant garde jazz scene. Steve Holtje meets a low end theorist coming into the light

n a career over two decades in length. William Parker has provided the low end on a multitude of classic free sazz records by Charles Gayle, Ceoli Taylor, Matthew Shipp, Billy Bang, David S Ware, Peter Brotzmann, Frank Lowe, Bill Dwon, Roscoe Mochell, Butch Moms, Rashed All's Poma Materia, and many more. Odd how we can know so little about such a ubiquitous presence, though that should change now that Parker has lately increased his profile by signing to the American indie label Homestead (who have also

picked up swoothonst Ware) Parker began playing bass in his last year of high school after learning cello "Once I was able to figure out why people were playing music in the first place. which was that music was functional on a level of reaching human beings or the human soul in a way that was very positive and bealing, then I thought that I could make my contribution." His dues-paying rovered. a surprising range. "I did a lot of work with comedians. with poets, with folk bands. I played with a Cuban folklonic band where I was the youngest member, most of the people in the band were 60 and over I played

audiences beyond Gotham. Since then he has played regularly with Charles Gavle in New York and Europe and has stepped out with his own music in groups such as In Order To Survive. The degree to which Parker's music reflects his complex personae is considerable, its rolling undertow and constant ferment seem to have little of the anger heard in many free players, which is not to say it's less wild or less aware of the hard realities. But like Parker's imagistic writing style - as displayed in the sleevenotes he delivers in his little Hijev persona, as well as his self-outlished book Music And The Shodow People, a startingly touching parable of expression and freedom of thought - his music aims to heal through cathartic transformation of all energies

He builds the music around younger players such as

alto sayothoost Bob Brown and drummer Susse Iberra.

as well as veteran pianist Cooper Moore, allowing them plenty of creative room. The breadth of his early muscal expenence is telling here, though rather than a stylistic mish-mash, it results in a thoroughly assimilated mode of expression that's open rather than generically carrelyalistic "I like to be in a position where you can play

can go to the mountains, the deeper guys -- not the guys that come over to America - they're playing a

music that's closer to what we're doing "When I put a group together I'm not trying to play a single style. I'm just trying to play something that works. Because it's not really about wrong or right, it's about done what's necessary to make it happen. This music is like doing brain surgery, it's just as important as that, but it's also about making things work, making new discovenes, putting anything together as long as it works \* 11 In Order To Sunwe's Compassion Segres Bed-Stuy is gut now on Homestead (through SRD). The Lettle Huev Creative Music Orchestra's Flowers Grow In My Room is on Parker's own Centering Music (508 E 6th St. NYC, NY 10009, USAL which also publishes Musac And The Shadow People

out of the shadows

with anybody, anything I could play to learn how to play bass. Leventually funneled down to the music I wanted to play, but in order to play it I had to have a foundation. in some other things"

The New York loft scene, which provided hothouse venues for the city's free jazz players in the 1970s, was important to his development. "There was a place on 11th Street and Avenue Cinalled the Firehouse and Andrew Hill would come by, and Billy Hissins, and Billy Higgins invited me to his house on St Mark's Avenue in Brooklyn Wilbur Ware was staving there, and Clifford Jordan would come by So I went out there whenever I could, and we would just play Then I began playing at ISam Rivers's Studio Rivbea four or five mates I was one of the house bass players at Studio Rivbea, and also Studio We Everyone that came through there, I played with I basically had on-the-job training supplemented with bass lessons with Richard Davis and Wilbur Ware, and I studied with [John Coltrane's bassest] limmy Gamson a bit. It was 24 hours music during this period from about 71 up till about 75, when I met Don Cherry. He invited me to play at the Five Spot with him. in 7S for a week, my first sig at a major jazz club." Eleven years (1980-91) in vanous Ceol Taylor aggregations brought Parker to the attention of

Korean folk Country you can play blues, 4/4, any rhythm, any melody. any sound, at any time - and it will work. This is what I really like about the so-called universal music or whatever you want to call meative music. In very few musics can you do that. I mean, if you're playing Javanese music or Indian music, there's certain restrictions you have If vourbe playing blues. playing pop, you can't play any melody. can't play any rhythm And then I found out when I went to the mountains in Brazil to play, they were different than the Brazilian music you hear here. It wasn't about being





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## ALIDIANI sound systems

properties: rhythm and bass

On, Caled Genifit West London nation is a manatim or the occurcioning, pool organic manifer - short-book among as Readed grade from the Caled Genific Caled Genific Caled Genific Caled Genific Caled to Balance and of the monocardedate of the Stor one figure that book from the stude of manifer caled caled Genific Caled Genific Caled Northing a Signify of the miss of colors and caled genific Caled Caled Genific Caled Genific Caled Caled Genific Ca

In the later notes to its 1995 situm district Server Technology, Grand stroto, In believe that some of feeds travels the fighter select my dustation to know the such stood my arcentors also taked with dame. This side stood provisioner around the edges of during in the sequence of cum in these seems to be prevailed as the improved from Forsi Forsi Razinos Science about, Corpore's unterhormable side "First Seakvist", even the emissions of Direct Laboration (2004) and The Seakvist's even the emissions of Direct Laboration (2004) and The Seakvist's even the

renametron of dead and bured disorreers such as The Yellowysidesis by Goldan Forces Of Name and Aquaday, Just as the cut and sights architics of dub and Highing pare men shapes to voice from the past, Jungina alone spaceral apparties to fork on most or Mary Threaders of Hymin Leving the echanics of intersecting, (changing a samples disastion without changing is public about the amplies's sixily to manipulate and those office mascal largenia of Bar for all of the min-droughing technological application inwinds, bereibber progressing bulleting goal is the recovering on the high progressing progressing bulleting goal is the recovering on the high progressing the progressing the progressing of the progressing of the progressing and the progressing and

"I was talking to an old discriment and he sold that he was sugget that the drum was the heart and the lows use the event" say Gerdad "That's the foundation of inplicitly discriming (the mysical percussion of Resillaneiran). Bod Score Technology was an exploration of that. I was using some African inflution and at the time I was exporting the Nutural and reclangly about the Piparrasis. I finish that encrypting is coming amount I believe that the first of-likedion will also be the last. I that that there is one be corted. Then a colicial"

Perhaps with this in mind, Block Secret Technology is being re-released in a



remaxtered version with extra tracks for those who missed the boat the first time around "it fell through the cracks," says Gerald. "Nobody heard it. I've boossed the boas for the disposition." The aboum is the monthership and the singles are the landing crafts saying. "Come with me Listen to the album."

Also in the popeline is a new album, due in the new year, which, on cursory bettering to the train tracks, counted stuming Fedurating live vocable. It is sift of Getally from Lamb's Louise Brodes and, rather surprisingly, Lady this Kier from Deel-Lier in contemporary princh song mode, the album has a deeper, more detailed sound their to producesoff. Them album is boding broads the new inferriors, sign offer direction countries a stack called "Ausurus Resign" which I did with Lady This Kier in service and the called "Ausurus Resign" which I did with Lady This Kier in service and service a

— sinesy sensity spiritual, if you what to below about the hydrame, take to her ill count what to get all highly and get my post solics out or anything, but it's looking towards the future and the new age. There's so much stuff theris being buried. Like the other day I saw that they burned like on Hards. I don't think that we're too far away from heina visited the const-inversinals.

As Gerald hears it, these close encounters will be soundtracked by the unfettered mneedacy of the breakbeast. Where Block Sever Technology was largely a journey through melancholy dream states and

66 When I was in New York there was this kid.

playing a rusty kitchen sink and some pots and

pans. I happened to have a DAT recorder with

me, so I got some great breaks out of that 33

a discovery of the testural possibities of drum "n" bass, new tracks like "Aguarus Rising" and "find An" work because of the sheer exhitaration of their drum breaks. With its thirlings hysicality, the break on "fixal An", in particular, stands out as in reconnects with the energy rush of classic breakbeas kie "Amen", "Apache", or

breakbeaus kie "Amen", "Apache", or "Tilbah Me Bach Tilbah Grass". "Tilbah Me Bach Tilbah Grass". "Tilbah Me Bach Tilbah Grass Tilbah Grass Indonesia sang bach sa sabach ken new popach Tilbah ben nunning telen bachweits and putting all kinds of weed sounds on them, personalaring them. When I was in New York there was the set always a navel od listories with a come pock and once it becomed to have the set always a navel.

DAT recorder with me, so I got some great breaks out of that."

This return to the physical imperatives of velocity and boom while maintaining a commitment to explore the fringes of sound doverals with Gerald's early musical development. As a young HigHop and Electro freak hooked on the chest-caving power of sound in the early BOs. Gerald would triker with his primitive drum machines and vast array of customised speakers until he had enough complito rattle the foundations of his mother's flat in Manchester. "The first musical instrument I ever brought was a little Roland drum machine where you need for the bass and you tan on for a few steps," says Gerald "I remember going down to a music shop and they had this new thing come in. Band in A Box. You had the drums and the bass, it was the Roland TR-606 and the 303 (the bassline machine responsible for the characteristic squeiching sound of Acid House] I had a little play around with it and I ended up buying it. I was just coming out of the Electro thing, there was still some Mantronix about, but there was a lot of Ice-T and stuff about and they were using the same thing, so I was trying to get the same kind of grooves going. Then I got more into the synthesis side of it and started tweaking the bass machine to get wend noises out of it, I heard the stuff coming out of Chicago using the same instruments and was like, 'Wow, so it's not agenst the law to do this type of thing' I started to do what they were doing and got into that mode of the House groove '

The read of this balancing was the record that and British House music on the map, the eleminal "Voodoo Ray". As a Spraid of the history of black music immoration, Graid received seet so nothing francisally from the records sales and now believes that the song a crused. But while the tile new seems propriets of Gerald's belief that dark forces hawket dis glassines grower, if so suggests his preferrantian maskey of maw-and-masch studie experimentation. All of his setally stracts were products of buddersals cheep enchanges and an opportunities.

"What I was thinking was that Roland had it together in terms of synong," says

Gerald about his old devotion to the company that unintentionally lock-started Britain's dance music revolution. There was no PIOI (Huscal Instrument Digital Interface, which allows synths, sequences, drum mechines, etc to fine fun and work together) in those days, so I thought that if I had one instrument by them and warned

commenting each board, with it has his year to buy committing delay lighter. The filled fill follow of an executive with an on their boards. We committee the filled fill follow of the secutive with an one of the secutive with a seculi of the secutive with a seculi of the seculi of

bran of the system, it would trigger the SH-101 at the same time as the 303" This same spirit continues to

influence Gerald's working process. As he says, "I have a lot of faith in serendipty. I'll use an idea as a base. Usually I'll put it all down on a dictaphone and I'll use that to build on Thren'll be a man theme to a track.

and then I'll build round that I'll use a simple melody off and by that down and because I'm working on mill-reack top or it susuity for about four or five minutes and it gives me time to think about what else to put down it's mainly loops and I'll go back into the loops and re-edic them, take parts off the tape, put it back on a DAT, resimple and in last or builds.

"I definite on consisting user "location Right" levels into the study with the tools, was still as a raw tage least start the grower group or again, then got the vocales in 16 never need vocate before light her to do the vocale stort the sampler I level got her to do the vocale stort the sampler I level got her to do the vocale stort the sampler I level got her to do the vocale stort the sampler I level got stort in marking a level got to the origination of the stort when the vocale and the stort when selected at all 1 store that of the store and to 2" location and but them over the too."

I Gordan withing stampes are generatives, of a "Yero wing suggest the value day also what stack" approach. To muscule officience are perhaps sever more included with a stack of the state of the stat

"There's some real werd stuff on 'Ashes To Ashes', 'Gordid Claims. "There are those off-times that work against who he's singing This one frequency seems to come from these other unrelised frequencies thank they call in heterodyning I do something like that on 'Noodoo Bay' without incovering it, where the bassine that sounds like a steel draw work assent the meter rate of the track."

Are there any other nock skeletons in his close? "Yealt, sure I grew up in the early 80s so I was surrounded by it. I like that Peter Sphere say, what is it? "Games Without Fromes" "Suff like (hispess)" Figide for Grey, I listened to all that until Helifelp and Discretic allong and blew male away."

A more represent outcreasing of American Surrobeat investors, limits upon and Tery less with producers reconsisted for James factioner's accessed as a constituting officer to Gender's few for dealer skyle. "The dealer skyle "the dealer skyle man and if do up one of their productions or and of the like. Whos, client's "they Gender the equality but they were greating with the frequence baseduly in the source store, seen client, the high exist, everything with a first produced and the store of the

As with the majory of drain' hissa stass, though, Gerdd's soutchaine is the 70s and 1 don't sout to take it out on the non-heady exergince deto leafs the takes exergince of though, though gerdd's soutchaine is the 40 out on the non-heady exergince of though, though gerdd's soutchained in the 1 don't soutch to take it of the 40 out on the non-heady soutchained in the 1 don't soutch the 1 don't soutch to take it of the 1 don't soutch to take it out of 1 don't soutch to 1 don't

people interested. I think you can tell a lot more stones."

Grand somes to the deconstance/reconstanc

The martic cyclical braken-gloss breakbeat on "Med Air" shows that Gerald is obtained to alterwise This goal of creating polygorostatic funds that plays with the sensation of binary groups, in one limit through the mark of specific that such makes the consciousness or a shift in mark opposition is no larger the result of an altered state of consciousness or a shift in mise makes of proception in the plant of the interval to all national states of consciousness or a shift in mise where the plant of the interval could national medium from the plant of the interval observation of the misest observation of the misestation of the misest observation of the misestation of the mise

sound itself and have literally turned the way music is processed and

produced upside-down
Gerald's favourite piece
of equipment is an Aka S950 sampler. "I was just
messing about with it and I
remembered with "Voodoo
Ray" that we reversed the loop," he
says." I had a look at what was some

on them and bland out that I could review large, bland, I)

Light stated among their plant of two sequents and one on the
manihabit of at pose towers and refer these sequents that agrees both forwards
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for the other boars. You call dozen also with the you could find use
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approximation of the could be approximated to the planter of the could be approximated to the planter of the could be approximated to the

commercy out out of an art of more shared and footility their a break and footility their a break and footility their a break and footility their process some of the sounds, first filings out of it, reverse loops, have some loops gaing forwards, some gaing blackwards, sad getting more ring them. I got look within it, you know what it mean? I'd save all that on DAT, then do a forward-reverse loop in the meditor of that, put that down on DAT. Go beck again, reverse loop in the Part of the great and digital electric where I can take one

of the reverse loops from the middle, put it at the start. Save that on DAT and reverse the whole thing. You come out with something [laught] totally mental. Then IT put that down on tape as a whole loop, say for four minutes, go buck into the sampler and change the start pours of the loop and then drop in over the main beat every now and again so you get stutters."

Once again, Gratis's relaince on, and proticency with, the sampler happened as a result of the creamstances is which he found himself "listed of using my Replace gear, I use Alla mostly now for sampling. That ceme about from playing live and synthesized general parameter and changed My 808 was the heartbast of my system and I didn't want to take it out on the road armore. It's traffix hatbast of invalidation to the control of the co

over time that the value of them was going up and people are really cherishing them I bought time for £150 or something like that I could try to get another one which is going to cost me a lot more, or I could try and sample the sounds from it. On part mixed I an IMDC-67 I an Akai part mixed I an IMDC-67 I an Akai.

and sample the sounds from it. So I
get impselt an IPDF-G0 (an Akasequencer) and sampled the sounds. They weren't as hard, but they worked live.
Slowly, but surely, I got into using the sequencer and it became the heart of the
sadem and lout the 908 into a cory comer."

The new roll durating allow for principated before the discussion, builded and imperiodized and feet feet to "Editionizing discussions flows" in the 1 stabilities of concess flows with entitle about "Coupled with the concentration of the does like the like 15 stabilities of the like 15 stab





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iging in Influences from Swing to Hip Hop to Jazz to G-Funk off the street and making them parede up and down in ledice rweer mekee for e diverse joy for one's hi-fidelity unit." JOCKEY SLUT

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From the halcoon days of Pere Ubu to his current Two Pale Boys project. David Thomas's music describes vivid journeys through dislocated zones, geographical mysteries, fautasy worlds. Interview by Rob Young

hey're building a Rock 'N' Roll Hall Of Fame in Cleveland, Otio, and David Thomas isn't in it. Neither are Pere Ubu, the group he's best known for: nor, certainly, will be Two Pale Boys, the 'spontaneous music' tho that's currently occurrying Thomas's time and whose revelation debut. Frishlori should be occupying yours. Cleveland, according to Thomas, is the brittniage of rock 'n' mil "it's where Alan Freed, back in 1951, did 'race radio', which is the name for black music, and he noticed there was a lot of white lods comine riown and house these race records. So he started playing them, and he put on the first rock concerts, and the first rock nots, all that stuff. That's where a number of those factors came together."

studio. It's a wondrous monaret of a record, over the canny deployments of Moline's scratchy, blues-for-no-one stutar and Diagram's tangled trumpet effects. Thomas whines mare rainles wheever like the ideal and blavs a sportly melodeon that's as edgy as an according in a murder-scene bistro. Utili could only have come from Thomas's peculiar community of artists, frends and mistrs in Ohio, mid-70s, Erowhon sure doesn't sound like it was made in England

"He comethers that's been on my most for a while " he says "And the noise is that even if I lived in Cleveland, it doesn't exist any more, so it doesn't matter that I live in London Those who still live in Clevelandi feel the same way that

they live in a phost from and that we live in a place that doesn't exist. I think there's a lot of people that feel the same things about where they happen to live."

Hence the retreat (or advance) to the dislocated zones and peopraphical mystenes explored on Frewhon, including the Blue Hole of Castalia, a bottomiess, unfathomable nonl in Ohio, which is evaluated in more detail on the CO-Diris content that's occurrenced into the album. Thomas has in fact been coding CD-ROMs for the past four years, he also uploads his own Ubu Projex Website, a kind of on-line commonplace book and the repository of Thomas's selected writings, codes of conduct for collaborating musicians and group members, and protocols for interviews, photo shoots and in-store appearances. He's not about to make any grand claims for the internet filt's like AIDS is his waste of everybody's time?"), preferring to view the multimedia aspects as "a handmaden to the art" "If you can explain the art, then why in the world did I go through all those weeks in the studio, all this hideousness and pain, just to do something that can be explained in a few words? I find it interesting to provide all the lette packets of information that I had when I not [the album] together. and if you want them, you can find them, and figure it out. "

You could hear Erewhon, the first release by David Thomas And Two Pale Boys, as a lament for Earth in upheaval, inspired, like the best Ubu music, by the way peopraphic projects are being stifted by 20th century economic factors. Thomas recalls the extraordinary circle of acquaintances that was Libu's mileu in the 1970s. "We all began to feel increasingly alienated - not alienated, but we lived in a city that progressively bore less and less resemblance to the physical oity."

The CD's back cover contains only the following words "You know how it is Somebody finds a place. Word gets round. Everybody moves in " "Well, this is the way it was," says Thomas, "Somebody found a place down at the Plaza, and somebody found a place out on the boulevard on the lakeshore, and everybody moved in So they tore down the Aeronautical Shot Peening Company, and they did this and they did that. so we increasingly find ourselves living in a city of our imaginations. History is interesting and relevant to some things, but I think the land is more important. Just the way the skyline is, and the way the wind is, and the way the surset is, and blah blah blah "

Although Libu referenced cosmic catastrophy theorist immanuel Velikovsky on their 1991 LP Worlds in Collson, Thomas remains resolutely focused on local rather than celestal mechanics. If think music should be provincial, and should speak with an accent, and be focused on a very small corner of the world, and a very small subset of a culture, because that's where you learn. The worst thing is this homogenisation of culture that's going on It's not a good thing "

homas currently lives in London, but the music he's performing with The Pale Boys — guitanst Kerth Moliné and trumpeter Andy Diagram — is still wrapped up in the Oho landscape: the decored industrial fallow soil in which Pere Libu first struggled to put down their roots. Until now The Pale Boys have remained a performance project. only, centred around Thomas's spontaneous vocalese, nevertheless, they've been playing to packed venues in the UK and Europe over the last four or five years Erewhon is the trio's first attempt to nail down their off-the-wrist songforms in the

The sleave art for Erewhon pastes a section of Siberian cartography onto a square of Cleveland coastine. It's a handy metaphor for Two Pale Boys' music, the way folk elements such as Thomas's huffing melodeon are mapped onto a forbidding terntory creened from digital treatments, vocals sung through doors and wooden boxes, and a 'Chinese whisper' approach to sonewritine it sounds like trespass, like trying to reconnotine a gaping rawne suddenly opened up in the landscape with the muscral previouslants of nertificities and human lineage. It makes lint of offert to produce mainly because Thomas feets that, away from the stage, the songs are only half alive "In the studio there's no audience, so there's no reason to be playing. There's no when there's no energy, there's no danger, because you can do it again. The audience wants to see that the whole thing can fall apart at any moment, and that the musicians are struggling with keeping this whole thing going. Eve done tours before, opening for friends, and my only ambition when I hit the stage is to burn them down, to make following us uncomfortable and impossible. So fill pull every trick out of the book I can pull to nun their show. I prefer that sort of there in the all-carrie, politically correct 90s, people forget that this is the way it was 30 or 40 years ago. This is what it's all about standing in the moment and delivering the goods." 

Erewhon and Databanik in The Year Zero, a SCD how set of Ress Like/s connelete recognized are both out now on Conlona Vinvi. Two Pale Roys tour the LIK this month, see Soundings. for details. For the Ubu Projex website, goto, http://www.projex.demon.co.uk



# industrial revolutionaries



I weekly years ago the movin, an exhibition took piece at London's leatinge of Contemporary March to the chair get feet of contemporary made. On 18 Contemporary made to 18 Contemporary made to 18 Contemporary made to 18 Contemporary to a arrivative encoprosible. — One claimly Peter Christopherson, Geness Purchage and Cosey Farin Liss — sprapped on their publics, plugged in their system, loaded their time matches and plugs and set they called "flucts From 17th Death Redout" his mentioned and extend as earthey called "flucts From 17th Death Redout" his mentions and plugs and their peter flucts from 18th Death Redout "Arrivation" on the state was called COUT fluctomations, on a state should be a set they called "flucts From 18th Death Redout "Arrivation" on the state of the sta

Although Prostandor van fir is als week it created a messere contry. "Predicing porn on our tawns in a disgrade", ran one headnine What the newspapers most objected to were principagate of Illus taken from pornographic magazines borrig exhibited sait. (What they didn't explain were Instit's motives for modelling. Promy was obviously a short, but more significantly. Tim saw the see modelsy as an important hot previously registered area for sensus artistic research.) The plan had always been to collect consideration of the properties of the properties of the properties of an artist of the properties of the properties of an artist of the properties of the properties

together her pornographic magery and re-present it in a way that dealt with Turits pertucial interests sexually and femanie identity. Even less well reported, but of equal importance, was the rest of the exhibition COUN's press cuttings,

photographs of performances, and props used in pust performances (tampons, meat cleavers, anal syringe, chains). Put simply, the exhibition was intended as a demonstration of the space combined Phys Clark described for the HAI Doult Phil (27 Hay 1972). (Sprin) approximately approximately the Phil (27 Hay 1972). (Sprin) approximately the Phil (27 Hay 1972). (Sprin) approximately the Phil (27 Hay 1972) approximately the Phil (27 Hay 1972) approximately the Phil (27 Hay 1974) approxim

We were maked in everyting that they hated," full says "As one own they'd put, allow to members of COUM's to surgisty. Them for your mort out to this house while Gen was up a ladder painting a reation above the front door. They should at the bottom of the ladder and shoot, it, saying. We'll have you made next, we'll get ind of the whole but of your "P-Onlinge and Ill bits out their as gin that it was time to leave Hull and in July 1913 they moved to London into a SPACE studio in Martello Street, Haldcriey.

COUNT continued to produce musical events and in January 1974 performed. Hincid Duchamp's Neet Work at the Fourth International Festival of Bectronic Hindu and Hinde Hedia in Gent, Bedgum For this work, 12 replicas of Marcel Duchamp's 1913 soulpture Biggle Wheel — a broycle wheel attached upside-down to a stool. — were arranged in a crite and with the help of undividences; Rigide the musical instruments, while P-Omstige 'conducted' from a score of coloured sides and written instructions.

As this work makes clear, COUPTs main interest at the time was in producing improvised music by means of unconventional instruments played by nonprofessionals. Ther main influence came from the work of the Plusus artists which

Twenty years ago this month, **Throbbing Gristle** unleashed their transgressive multimedia show *Prostitution* at London's ICA Gallery. Simon Ford traces the history of a defining moment in Industrial culture

difference between reality and the representation of that reality. The documentation exhibited

went right back to COUM's founding in Hull by P-Orridge in 1969, the same year he met Tutti She recalls enthissastically their iconoclasm at the time. We wanted to destroy anything that had sround rules. That later event

ground rules, that kept everything suffocating and safe.

We were out to break all the rules any way we could?

OUM started out as a group — of varying size and personnel — playing

COUN started out as a group — or very may are.

microsed and chaoks sees in the club, but and streets of Hall Their laggest
get came as support to Hasteward in October 1971 to Promise summed up COUNTs
ently muscle photosyn 1971 in an out of the underground reagener ferrors
with that remarkably prescent algaes. The future of marcle is a non-maccard,
that of according order of Puringer and that to both cades the all way and
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performance arists. So we del. We had nothing to lose and didn't expect anything, but, wag st a grant?

COUIT was now offcastly a performance art group but this did title to limit the range; or events they were perpared to produce. COUITS new settles also did the dissuade the local poten from www.g the activities at their community with supplicion. The strough last distributioned and discreasin terrace house than arranged must have settlessed and the settlessed and the settless are the settle and arranged must have settlessed and settlessed and settlessed in terrace house that arranged must have settlessed and settlessed Tilling all 2-Driggs had episometed frequently considerable to 10 are smoothing of the above harmonic maps of the 10 are 10 are

COUNT's next change of direction came later in 1974 when 'Sleapo's, Cristopheron, princt them Chrosopheron, then a juriliza assist air Blagos, the poneering graphs design from which designed the sleeves for many wisk-70s rocks aburus, approached OUM after a performance in Placif 1974. The was inside in the last side of us," I sughts Tuth "That's why he was nicknamed Sleap on the first, down were them."

Christopherson immediately introduced the group to new areas of investigation, both sexual and static. Was consequence of my prince (CUIH they became visceral in their interests." Christopherson elaborates. "Govey had just begin posing for soft poor may so her interest is the new body functions was also just beginning to develop. When I joined they became more into things like self-mutation and the Vennose Activistic.

Christopherson's influence fied into COUM's new work, which focused on the systematic breiding of labous. "What we started to do was not cater for the fun side of things." Tuts says. "We did what we wanted to do and clidn't take into consideration the comfort, either phasual or mental, of the audience as much as we had before I think now that we became a bit arrogant. We didn't feel like that at the time but in retrospective were - we thought we could do what we liked and if they didn't like it they could walk out."

With P-Omdee, Tutts and Christopherson in place, only one part of the TG issaw remained to be filled. Ohns Carter served his apprenticeship as a sound engineer working in television. After brief spells designing light shows for the likes of Yes, and playing in a group called Willia, Carter toured a solo multimedia show called

Waveforms, playing self-built synthesizers accompanied by spectacular lighting effects. By chance, one of his collaborators. at the time, John Lacey, also performed with COUM Lacey told P-Orndee and Turn about Carter and they were immediately intrigued, he sounded perfect for the group. They arranged a meeting, everythine clicked, and Carter became a regular visitor to the studio (or Death

Factory as it was now known) TG soon began to take up more and more time as work with COUM was redirected. "We thought it would be nice to do a COUM retrospective, lay it in its grave." Tuto says "Ones wasn't into COUM at all, he didn't want anything to do with it. so we thought it was only fair that TG would be totally separate from COUM It was simple really. Prostitution was the death of one thing and the beginning of another." Thrus weren't guite that simple however COUM wasn't ready to die just yet, as P-Ornidge and Tutti continued & performing sporadically under that name right up to the Haward Annual Exhibition in August 1979

On one level the distriction between the two groups was simple. TG operated in the music industry and COUM operated in the art world. The complexity of the situation derives from the group members' refusal to respect the boundaries between these fields Although back in 1976 some things were clear the art world was elitist, twocentral and out of touch, and the music industry, although not much

better, at least promised a more responsive audience. Christopherson agreed. "It was meaningless if we were not making a statement to people of our own age, people whose lives might actually be affected by what we were doing, rather than the arts establishment who were

not really interested. But I don't think it was a carefully considered manipulation of the rules, that kept everything suffocating and safe. We business as an art statement. It was just that we wanted to were out to break all the rules any way we could 55 reach more people and sell records and have some greater

influence and use the mechanics of the music business as a facilitator." TG debuted in July 1976 at London's AIR Gallery on Shaftsbury Avenue Their second appearance came at the Hat Fair in Winchester in August. In the press release accompanying the show, and in articipation of the post-apocalyptic imagery that would come to characterise generic industrial music. P-Omdoe described the music

as "hypnotic, mechanical fandl printing". TG's third performance was at the opening nerty of Prostitution

The format of the party attacked the 'high cultural' conventions usually associated with art openings in place of wine they had been, in place of speeches they had a stripper, and in place of restrained background music they had performances by TG and the punk proup Chelses, plying under the loke pseudorom LSD, P-Omdae out.

Cheisea on the bill because of his Hull connections with the group's backer, John Krwne. Krwne also owned the clothing company BOY, which put him in direct competition with Malcolm McLaren's shop Sex on King's Road "Kowne and Mri aren were like Tesco's and Sainsbury's," says Tutti. "they were both selling the same things. But if you were affiliated with Krivine.

like we were, then you wouldn't see Michagen \*

The party, like all good parties, was a nacked and chaptic affair, with over 600 people crammed into the ICA, including strippers. MPs. journalists, art critics and punk luminaries such as Mick Jones, Siouxsie Sioux and Steve Severin Everybody fell silent as P-Orridge introduced the set: "We'd like to thank you all for coming togeth It's rice to know there are so many pop fans in London Tonight we're going to do a one hour set called "Music From The Death Factors" 2's basically about the post-breakdown of crelisation. You know, you walk down the street and there's a lot of runed factories and bits of old newspaper with stones about pernography and page three pin-ups, blowing down the street. And then over the nursed factory there's a funny noise " And that noise was TG, with P-Orndee on bass guitar, electric violin and vocals, Christopherson on tapes and trumpet, Tutti on guitar and cornet, and Carter on keyboards. They ended an hour later with a owne cloud of feedback. There was little

COUM TRANSMISSIONS

PROSTITUTION

MON 18th OCT 6PM+) TUE ZGOCT 6PM OFFING PERFORMANCE 6PM MON 1916 MUSIC FROM THROSHING GRISTE + LSD' A DRINKS, STRIPTEACE DANCERS BTC ETC. HER METS-CENTRE MANN BOUSE THE MAIL IN: (\$39594)

66 We wanted to destroy anything that had ground

applause The next morning COUM and the ICA awoke to a deluge of press coverage, the first stimings of what developed into a fullscale moral paris. Concern over public money being spent on provocative avant pande art at a time of economic crisis was evapperated into a debate about the

> imminent end of civilisation These people are the wreckers of civilisation." screamed Conservative MP Nicholas Fairhairn "Mr Orridge Is prostituting Britain - and sending us the bil," furned The Sun

Was it COUM's intention to lay

seige to prevaling moral values? "No." replies Ture firmly. "We had strong moral values and consciences that made us do the work we did. All we saw was hypocrisy and we hated it. We weren't breaking down moral values, we were trying to make people realise that they weren't adhering to them, nobody was Especially the people who were outting themselves up on moral pedestals. We wanted to exhibit the works from the magazines because they were as much a part of my life as the performance art. It was the complete works of COUM To have excluded them would have been totally stupid and hypocracal it was no big secret, it was part of our

P-Omdge and Tutt, like The Sex Pistols two months later, appeared on television to discuss their work. Unlike The Sex District, however, who refused to explain themselves, they argued intelligently about the issues raised. P-Orndgo blamed the press for misrepresenting his intentions and mainforming the public. The exhibition was meant as a critique of the media, and the resulting controversy had confirmed his misaways about its power to influence common Tutti remembers how the initial that at heige in the napers. soon wore off. "By the time of the television interview we'd. really had enough. We'd had journalists round our house, and also asking local shopkeepers about us. Gen was really at the end of his tether, more even than me I think the television neonle wanted to towalise the exhibition, although the commonousit created was not trivial at all?

Little of positive value came from the publicity generated by Prostrution TG lacked records to sell and only one record company. Virgin, expressed an interest, but its restrictive conditions were

unacceptable. Sure in the knowledge that no label would give them the autonomy they desired the members of TG started their own "We wanted TG to answer like a nomer proving says Christopherson, matter-of-factly, fand to do this you had to have a record company, so we made one up, Industrial Records." The label was launched with the slogen, "Industrial Music for Industrial Pecole", but

the may implied (Britain was a manufacturing power in terminal decline) is now often missed Industrial Pernnis was

actually, like irony, eminently post-Industrial, and expressed its contemporaneity through a bewildering array of postmodern strategies pastiche. schronobrania Its sanahility was norbans best encapsulated by the 197B single

"United"/"Zyklon B Zombie", on which, as the press release stated, "a disco-based sone that people could fall in love to" was combined with a sone about the holocaust. based on The Velvet Underground's "I Heard Her Call My Name". The mnemalist but cryptic cover design gave nothing and everything away on one side, an anonymous fusure in the shower and caristers of 'Grisses', on the other, a tangle of arms and less

and council estate garages "I think that through COLM we'd learned what not to do with TG." says Tuth "TG had a direction and an arm. With the arts scene we had no intention of playing the game but it was the reverse with the music scene. We decided to play the game but

to our own ends." An essential element of the rock game was the rock look. For Prostitution TG chose a traditional image "We wore black T-shirts, years, leather trousers and sunglasses in 1976, because we wanted

to 'fit in' superficially." Christopherson explains. "It was so people would recognise certain familiar things whereas the music we played wasn't familiar at all. Later I would wear a tank too and funny shirt as well as leather trousers. It wasn't a conscious decision, it was mostly 'do-it-yourself' clothing. The bigains domestic world was much more familiar to us than the types of

Gen and Cosey at the ICA

costume worn on Too Of The Poos. If anything I went out of my way to look more domestic and even more ordinary. The uniforms came later and were really the first time we decided to have a coherent look. But even that was because we herame friends with the noonle that made them?"

o much for the look what about the music? The Seevenotes for TG's 1977 LP Second Annual Report described it as a form of research and development, the core of which lay in emeriments to manifolds sound to affect physiological and psychological change in human behaviour. But beneath TG's cool scientific persona dwelt many musical influences. "I'd always had Stockhausen and Beetheart and loads of electronic music records at home." says Christopherson "But the most obvious electronic influences came from Ohris which came by way of Kraftwerk. [and early Tangenne Dream] rather than from the avant garde classical tradition. I was aware of it but I wasn't working in that area for TG. I was doing the atmospheric sound effects, the conceptual element if you like. Though what we were doing with TG was never intended to be seen as classical, it was always intended to be populist."

When TG translated award pardism into popular culture it made no attempt to tone down its more transgressive interests for a mass public. The result was either gentle, if ominous, freeform instrumentals, or excriminately loud rhythmic neces accommended by manufally delivered lyncs filled with violent imagery. Those that liked it, however, liked it a lot, and kept comine back for more. Meanwhile, Industrial Records grew to become more than sust a vehicle for TG. it became the centre for a developing network of what Carter called "electronic garage groups", and released material by the likes of Monte Cazazza, Leather Nun. SPK, Clock DVA, Cabaret Voltarre, Thomas Leer and Robert Rental

### 66 The thing that killed off Throbbing Gristle in the end was that people took it as their safe haven. We became like the Arts Council 33

Such was the variety of TG's subversive, uncompromising and often humorous arracs that it is difficult today to sont needse sizes of the provin's influence, outside, that is, the obvious confines of the industrial secre-

"It backfred to an extent." P-Orndee admitted to Jon Savage in the mid-BOs. "It became impossible to distinguish between gratuitousness and senousness. We'd left a rather unhealthy residue of people and ideas, albeit because people had chosen to misunderstand what we were saying it got into this thing of who could shock the most, SPK doing videos of dead bodies. Whitehouse for example who I instantly

and totally despised. Making a hole for those kind of people to crawl through was guite scary

And along with the stereotypical Industrial group came the stereotypical Industrial fan 'They wear Doctor Martens," P-Orridge continued, "and military trousers and black leather sackets. semi-Nazi regalia, skinhead haircuts or black hair. They are mainly male. They collect books on murderers, they write stones about murders, sex murders. They make cassette tapes of their industrial



wonderful."

music, which are basically just feedback. and they bemoan the non-existence of TG. They feel that we betrayed something Tutti also harbours ambivalent feelings about the subculture that formed around the group "Many of the people attracted to us felt out on a limb. It was like this

international club of people with lifte minds. We didn't set out to create a new substitute, it created itself because of its own need if there's a need for something it will earlier the mind grid that led of IT in the end was that people took it is their safe haven. We became like the Arts Council That's why we disgrouped it. We didn't want for who have their wildows in "."

Perhaps TGs true legacy les bured somewhere in the detail that describes the shift by 90s club and rave culture into ever more elaborate and overloading multimedia speciales, as well as the cluster of sound artists assembled under the Isolatonist and



TG officially announced its desistation on 23 June 1981 with a postcard. "Throbbing Gristle The Mission is Terminated". The archetype has been investigated, the information is stored.

investigation for monitoring states of There's you for your interest and support. But it says much for the depth of taller in 15 than after the three-lay each member continued to produce innovative and distinguished music: P-Orridge with Psychic IV. Christopheson with Psychic TV and col, and Carter and tall with Chris & Cosey and CTI The TG back catelague remains in print; and semi-official TG bootless continue to surface at an

alarming rate
That Prostsuson could be the source of all this (and more) is a convenient but false

Gen in Ind., 1973

all the facilities of more) as convenient but state.

Thomson 195 convenient in that every movement needs sti myth of origin and Postations server as Indistrial cultum's, but false in that, rather than an origin. Postation was observed by action state in a roceas of development thanks) well underway. Then again, if you're tred of analysis, you may agree with Nicholas Festivan and think is assign 4'm excess of everbelooment. Yes your cyclin, quiere, signat ratio as in the bacterist CT-PART of Infriedring Contribution but considerable but considerable may be received for the Central CMPART of Infriedring Contribution but considerable but considerable may be received for the Central CMPART of Infriedring Contribution but considerable may be received for the Central CMPART of Infriedring Contribution and Central Contribution and Co





Lida Husik 'Bad Head Day'
12"/cd single-out 14/10/96

1. Radio Mix 2, EP Mix

1. Nadio Mix 2. EP Mix 3. Subtropic Cut It Up Mix 4. The Bird

> Lida Husik 'Sreen Blue Fire' cd album-out 28/10/96

U.S. folk siren meets Beaumont Hannant electro producer supremo in a 'unique collaboration

Techno -Folk for the post club generation

http://www.matrativerho.com Benofactured and murbated by coroline records is beriogens passage chicack leaden u. 4ph fuorchated by estallabergad





Every month we play a musician a series of records which they're asked to identify and comment on — with no prior knowledge of what they're about to hear. This month it's the turn of. . . .

# Henry Rollins Tested by Steve Holtje

entry Softes was born in Mahngton, Dir. 1953, and came to trans after moring to Calvinson and puring the instrusion and interest hardone group Bask-Blog in the early 80th and the sorce lett they with The Bales Band opiden instru gas, book compary 21 58 11, the excels lett they with The Bales Band opiden instru gas, book compary 21 58 11, the excels letted hardon 20th and with Rich Bales and 21 50th fluxualizing amount of freelince writing and storing (The Count, Juhray Pherronce, not to mention more second or deliverable and gas flux his before an activities and of deliverance second conformation and and an activities and an activities and an activities and activities and

integrity and passion, combining testosterone-fuelled aggression with an array of excitenc interests. Through his labels he has issued or ressued music he feets strongly about from Gane Of Four to free lazz plants? Matthew Shipo, Devo, Tom

Verlame and Alan Vega to Mississippi Fred McDowell and keiberg Silm. Rollins's latest release is Everything, spoken excerpts

Slim Rollins's latest release is Everything, spoken excerpts from his new book Eye Scream, accompanied on some sections by saxophonist Charles Gayle and former

sections by saxophonist Charles Gayle and former Cottrane drummer Rashied Ali. The Jukebox took place afterhours in 2.13 CD's New York office.

Rollins admits to a far-from-encyclopedic knowledge of music, and the interview was less a test of his listening habits than a

reaction gauge

### invisible lukebox



PUNKADELIC "Cosmic Slop" from Hardrore Inlies (Warner

(Almost immediately begins snane alone with Michael Hampton's opening solol This is one of the greatest riffs for

everybody coming up and samming out for a while Westbound has found a 1971 recording of Eurobacketr. ive in Michaell, with Eddle Hazel III we At Medibubmok! and they just out it on sale. They were going through, cleaning something out, unmarked, and just out it on and went, 'New release' Someone should reissue [Hazel's] record Games, Dames, And Gutor Thangs I found a shrink-wrapped copy of that Eddie Hazel record in Providence, Ethinic for five dollars at a virul store. Years. ago, we had the van pull up to the record store. We're all going through it, I said, 'God, I wish I had that record,' just because Andrew (Wess, ex-Rollins Band bassist) had thet on tage and we're all dispinant I ust went over to the Hisection. I'm like Immes astonshmerri, quil it up. shrnkwrapped, corner cut. I said. 'Hey fellas?' Everyone went neht up to the casher. 'Do you have another one of those?' She went, 'No', and Andrew gave me the dirtiest look, like, "You should have my fucked-up copy and I

should have that new one! When I started Infinite Zero with Rick (Rubin), that was my first request to eet out. We went to Warners and said. that record and all the Bootsy records, let's ressue all the Bootsy stuff. They said, 'We won't touch anything to do with George Clinton it is a nightmare. We will not deal with George You are out of your mind. We will not talk in you even another second. This conversation's over:



MARC RIBOT "Yo, I Killed Your God" from Requiem For What's His Name (Cremuscule) That's pretty cool (Shown album) Yeah, Fremember. [Rollins Band drummer] Smileon Canits on three or

four outsion this Tinever heard this record Talways saw it in America on import and I wanted to get it because. Sim was on it and I never heard a lot of Marc besides this stuff Sm had on tape. He had DATs from this short tour they did. They played together here and there, and this was either Seattle or Portland, they played "Bells" by Avier. He said. Yherk e nie! He was long in this little. apartment a few summers ago and had these little trivspeakers set up and he put on this DAT And Ribot was just follow. He says it was just some purtar he found he plugged it in and just started walling, no pedals, just nteung

### THE GRASSY KNOLL "Unbelievable Truth" from The Grassy Knoll (Knitting Factory Works) like that kind of processed, disintegrated, devolved

thing, where they know it sounds like it's falling apart.

and that's kind of the thing about it that's Yeah. I always have time for stuff like this. It sounds like sampling Hendrix right there, it sounds like the beginning of "Durnle Haze". Yeah, this is cool, man II. like this I'll nick this up.

I went to the grassy knot fat the ste of the IFK assassmation) in February this year. I blaved in Dallas. speaking date, and the lobby of our hotel looked right our at the book depository. Literally two blocks away. So I said. "Let's on after the par's over." Me and my madmanager went over there and sation the grassy knot and sust kind of tripped out on the whole. It all looks the same as any time you've seen it on every documentary or move or whatever, and it's heavy to kind of sit there We were there at one in the morning, and there are neonie all over the place with their charts noming doing their own little research. About eight people, different groups of people actively walking up and down and standing in the street and lining up positions and stuff it. was amazing that someone is still wondering.

### EINSTÜRZENDE NEUBAUTEN "Vanadium-I-Ching" from Drowings Of Patient OT (Mute)

[immediately after the first clank] Einsturgende Neubauten Potent OT I love this record I have played this record so many times. Had it on work nearly work it out. This is "Vanadium-I-Ching". Not a second on this record that isn't get-down-on-your-fucking-kneesand-worship. There's so many great vocal effects on this record Michael Mann used this for the Heat soundtrack, I think (It was actually "Armenia" from the same album!

I was in Holland last year doing a poetry festival and Blue (Bargeld) was on the bill I asked him if I could ressue Kollops with the first single and the complete double 7" Kollaps to me is one of the areatest records ever made. That record makes this record sound like Phil Spector produced it it's so raw it's like a power drill, a belt sander, a gutar, pipes and a spring for the bass, and on the back of the record it just shows them. and their instruments on the ground at the Nuremburg. Rally arounds It's so intense. Bloa's dorne vocals. through a walkie-talkie, just screaming. Major, that record set total magic is that (Patient OT) the version. with the EP at the end of it, with "Wasserturm"? Yeah. That's a dream Blue had hitting speakett and making music out of it. He got up, whipped out his Walkman. said the dream into it, and went back to sleep, and rackel it. For the music they actually nut contact mics on a water tower and played in That's why it's called "Wasserturm": "Water Tower" I have about SO or 60 ive shows of Neubauten at home, stuff that they gave me. I've not preat outtakes from Holber Mensch, like alternate versions of "Sehnsucht" and "Letztes Biest (Am Himmell' them doing it really loud really soft just trying out all this stuff. Really cool

### GALINA USTVOLSKAYA Piono Sonata #1 from Piono Sonatas 1-6 (hat ART)

I don't know who this is but I like it. [Shown album] I

love the hat label. They but out that Avier stuff, the German air and the French air on one record Now, if you go to a record store, where do you find this? is it pazz? Where do they put stuff like this? This will be in 'Classical'.



SUN RA "St Louis Blues" from St Louis Blues (Improvising Artists Inch [Duning improvised section]

this stuff. When it gets back. into the vada-vada stuff, I

Do you know who it is? I'm not very good at picking stuff out like that. I have an idea but ... (I play another track "Ohostiswaeht") It. sounds like Monk drunk at a party trying to play Art Tatum (Looks at album) I heard this album once, found it cheap in England, played it once, haven't played it again This ["Ohosniseaeht"] I like When he was doing the riffing thing, it just sounded cute or something

### Yeah, this is cool ST.AVER

"Angel Of Death" from Decade Of Aggression: Live (Def American)

[Immediately] Sounds to me like Slayer doing "Angel Of Death" It is their best sone. I like the studio version. better. In fact, that is the only Slaver record you need. Reign in Blood it's pure. I have a great story about that record. I was noting around with Rick Rubin one night. and he said, "You dig Slayer?" I went, "I'd like to listen to c, because the only heard bits and neces? I don't know much about this kind of Metal. He went, "You even heard my record. Reign in Blood, the one I did with them?" No "'Really?" 'No, I'm sorry ' We're drwng. He just pulls into Tower. We walk in, buy a copy, he puts it in, we're in his Bronco, we go into Beverly Hills with Reign in Blood on at, like, 12 Hrm, me, and George Drakoulis power-driving through Beyerly Hills, with the windows open and this thing melting the speakers. It's awesome. He says. This is all the rock 'N' roll you'll ever need. Here it is, 34 minutes, it kills what anyone can do in an hour." And he's right. I have this album too, the live one. Those are my two favourites, actually

I fell in love with this riff when I heard "Channel Zero" by Public Enemy, where they make the whole song out of this. Than's one of the preparest offs the over heard. I can't believe they leave it so quickly. Listen to how inthe-pocket this is. That's how the shit should be played. A lot of times the drummers cheat, they get on that light... but this has that BOOM This is music that will make you kill your woman or something. Every time I go on tour and Slayer's been on tour, I always make sure Lask the house security what it was like. And they always say the same thing. "Most violent shit we've had since Lynyrd Skynyrd, or The Allman Brothers 1tl I was. like, 19 when Reign in Blood came out, that would probably be my favourite record, and I would have

### invisible jukebox

### really hurt somebody at one of those gigs It's testosterone music.

I have a lot of that in me. When I was 1B, 19, I had very little grip on it. I used to go to gigs in hopes of some university assisted picking a fight with me so I could pound a 40-hour week of minimum-wage frustration out on his face. I hoped for some Georgetown University jock to come to the aid to beat up on some punk rockers so I could just surprise him, that such a skinny had could wreak such terror on a dude



### MILES DAVIS "Theme From Jack Johnson" from Agharta

Sounds like they took part of Miles's band, the Agharta/Ponggez thing That's what it is: Agtorto.

Immediately it sounded like the Miles thing, but I didn't hear anybody done 'bab-bab-bab, bab-bab-bab, babbab-bab '[Miles doesn't play trumpet until many minutes into the piece) My favourite is Dark Moous It's just brutal. It's him trying to burn out everybody, and the guitanst is really intense. I just love that record Apparently, Sony are working at putting out a box set of

all Miles's 70s stuff. Realiy? Some was interested in my band, so I went up. and met with I Sony executive! Donnie Jenner in his. office and he's bragging about how he knew Miles and all this So I said, "You're Columbia, right?" He says, 'Yeah' I go, 'Do you know how many Miles records you can only pet Tananese imports of?" He went "Deally?" I said. You don't know? I mean, this is your shit, nah?" He says, "Make me a list" I said, "You puys can't even out out Live Evri in America? Come on? He goes. "Live/Evi?" 'You discommued Big Fun, that's a great record, Live Ewi, Get Up With It, Dark Magus, Live At The Filtraces, Miles in Concept. Those are all pretty cool records, why don't you out them out?" He goes, "Well, I'll get right on it. OK 1 It's so trustrating when you know the stuff is sitting down in the basement, C'mon, let it npl it's amazing what America does to its greats, just erases them, or somehow enshrines them to a point where they're steple.

### WILLIAM PARKER'S IN ORDER TO SURVIVE

"Malcolm's Smile" from Compassion Seizes Bed-Stuy (Homestead) Like this a lot. I'm trying to figure out the sar player.

Sounds like David Ware, or Charles (Gavle) (Shown CD) I saw this one about an hour before you came in I was looking at the Charlie Parker section at Tower and it was up on the shelf. Who's the sax player? Dob Brown.

I saw [Parker] play at the Knitting Factory with Charles.

Gavle God, he was terrifying that night. He was amazing. Both of them were great, but William really hit me hard. It really affected me. And Charles was playing. so hard, I thought his head was gonna come off. I've

never seen Charles play with more within-an-inch-ofhis-lifeness than that show. I've seen him about four times or something, but that night he was just on some When he pulls down on the [strap], I'm like, 'Oh no, he's gonna hurt himself. "I love it when he plays piano. It's great to hear him, it's amazing to watch him. He's all over it, majorie all these noises. It's really passionate. him and the piano together. It was amazing being in the studio when he did two piano pieces for the record [Eventhing] The one we used was one long ram at the end of the record. That was the high point of the night.

This is a great record. When I heard it, immediately it sounded like William Parker, so I started point, maybe it's another David Ware record, but that would mean Matt (Shipp) is probably playing, it didn't sound like Matt Ithe planst is Cooper Moorel And then one skronk sounded like Charles, and the next minute it sounded. like samething Charles would never do, and I don't know David Ware's playing all that well. That's intense See, I don't know anything about music, really. I don't know how the instruments work. But it seems to me, a lot of times when some (swoothonist's) come to the end of their breath, and they fill back up again, they forgot where they just were. That's why I like John. Coltrane's stuff. He must have had immense concentration skills, because he just never ever seemed to lose the thread There's some stuff on Crescent where you hear him trying to get somewhere. and it's like a dry guich, you're like, 'John, turn around. and go back, it's going nowhere," and he's like, "Nobe, no, it's there," and you hear him go, "Nope, it wasn't there? and he has to get out of it. Sometimes I hear. when Charles does it Charles will, like, turn somewhere and there's a wall. He doesn't set out of it. always. And I don't mind that, because he doesn't mind. just going BAM! He just hits something where you hear him not go there any more

### CIBO MATTO "White Pepper Ice Cream" from Viva! La Woman

(Warner Bros) is this the invasion of East Village Japanese punk rock. eris? Cibo Matto? They practise down the hall at Context Sa New York rehearsal studio used by Rollins). and every once in a while I stick my ear in the hallway. It sounds pretty cool [After a few minutes] We heard "White Peoper Ice Cream"? Really cool lyrics



### IOE HENDERSON "Inner Urge" from Inner Urge (Blue Note) It sounds like something Lee Morgan would've been all over This sounds like it would be on Sciewager or something I'm not thing to

guess who it is. I'm just saving that's kind of what it sounds like Wayne Shorter? What year is it? Sounds rare it sounds like Booker France someone Il show him the CD case! Joe Henderson Wow The drums sounded very Coltrane-y (the drummer is Elvin Jones] I knew immediately it wasn't Art Blakey, I'm waiting for that dat-dat-dat-dat on the snare nm | don't have many Joe Henderson records, never listened to him a lot. This is great, I saw him play a couple of years ago in LA. He did a week. He had this young Canadian bass player with him who took these hornd solos in every single tune. And he would do really pross stuff like he niewng and all of a sudden start going for something rock. Tim going to rock out, I'm a little upstart' And [drummor] Al Foster was so possed he out. his elbow down on the rack torn, just playing like this [mmes bored, one-handed playing with head in hand] And Joe came back onstage and [Foster] looked over at line and went Immes "Laminot banoy" face! This is beautiful fill check this out.

### THE ABYSSINIAN BAPTIST GOSPEL CHOIR "Said I Wasn't Gonna Tell Hobody" from Shokin' The Rafters (Columbia/Legacy)

I wish I knew more about eospel music. All I have of gospel stuff is Rosetta Tharpe. Boy could she play guitar Who's this? God, I love this lond of stuff! Can you pass me my bookbag? I want to write down some of this stuff so I don't forget it. I'm always looking for new stuff to listen to II have an unending thirst for it, it's all news to me. There are a million good records under the sun I'm just this big, coen field waiting for the rain I write it down and I go home and I check it all out.

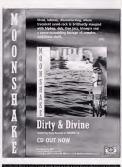
### BUZZCOCKS

Pete Shelley!

"Oreasm Addict" from Time's Up (Document) [Immediately] Yeah, I love this record. Like this version better, with Howard Devoto snaing When I first saw these guys in 1979 when they toured America, I had a cast on my arm. I stood in front of Pete Shelley when they played this and went limakes riseudo-masturbatory motion) thinking he'd be like, "Yeah", and he was like,

"Um ..." So I ted his shoelaces together and he gave me a look like. You unte those fucking shoes right now? So I retied them for him. We played a festival with them in Belgium in 90 and the next morning him and his pertner were at breakfast and I went up to him and went. 'Pete, my name is Henry Rollins, I was on the billvesterday. He's just giving me total stoneface. No hand, no smile. So I said, 'In 1979, it was a long time ago, but I never had a chance to applogise to you, remember when you played in DC and there's that obnoxious guy in the front row ted your shoelaces together?" And he looked at me and he remembered. That was me I was just a dick. I'm really, really sorry, and if you remember, I tied them back! He was like [mimes deadpan expression] 'OK, fil see you later' I don't think he said a single word. He just noticled slightly, and that was a iskulked out of that place. [Laughs] My meeting with

I bought this on viryl in 1979 or 1980. I wonder if it's a bootleg? This is the kind of stuff I want to put out. I met Howard Devoto once. He was cool to me















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To als another musical for sounds riags well be a commendation in these days of seninging leysbands and digital manipulations. But even if hillics altum is a product of the studio (with the subtrietes of contrare and sometime, it displays, it could not be otherwised, to move that intenting request a small lateral also outside it timps one to a remain of famility, but to frose legisland where harvoes capture the howing of the word, the base of the more one for gleaned visitor Basic, in fact, to a same that sound can function as a forth of memory, could be betterer into fail-frozent relative.

slipperness of what is an immersely infriguring and seductive record, makes for some sort of (Psauds' Corner, I articolaste you) distrial collimpsest.

This surfacepase to the way find the data vict. Confirms File. "Sommer harmony were doubted for the register as power the "authency" of an introducegoid dig in might will be sufficient to the state of the surface power as a travel of indicated that the right college is designed to the surface of the surface power as a travel of the surface of the su

# spoonfed

Mils's sources were generous. Hywel Davies, a still unknown composer, contributed a hauntingly beautiful piece, "Blood is Climbing", written for four cellos. Mills and Eno spent a few hours in the latter's library of sounds "Ed use been Janquiage." Mills remembers. "I'd say make that one more threatening, make this one rumble. We compiled a menu of 17 or 1B sounds, some lasting two seconds. others lasting two minutes. To Laswell I seet a recording of an off-set litho, a martine danne. from the 1BSOs, and used by the Curwen Press It makes a repetitive, mechanical noise and it meant something contextually to me. as I'd used it myself to print lithographs. Laswell's response went to make up the track "Rain In Our Room" Brook gave me a lot of doodles, so he's peppered over the album, while Sylvian gave me a whole song, which, considering I know how buildly Virgin Records are screaming at him. for material, really touched me.\*

It is difficult, to Mis Invented automotively, to directive the hind of music the misses induced incorate to more hand of least formation—a charactery that he referred to it, discorrency, as "Castan Benchmar themsi Benny Hi?" Delastic, since spin a flamman, see Classification, and control of submanifications, where of some of least benchmark for fisching years of some of least benchmark from Hill Winner Benny Exit between Grashian least, downship and his high service of least benchmark from Hill Winner Benny Be by their being in the world Undork a word which for Milk, recalls William Golding's notel Dornbers Möder has been used to colloqually describe the first Fung. it had a lovely contradictory quality about it "Luties, as a result of eath cumundar research done at Time Recording in Nortingham', he learn that "Undork" was a trademark for the nationative paint made by the immorbatily amond for Saleh Veri Socholay at the turn of the century. Used in indirectly painting sets, it may have contributed a generation of humanous pasts, it may have contributed a generation of humanous and the contributed a generation of humanous properties.

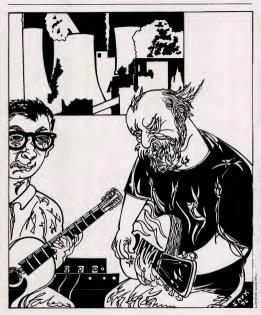
sets, it may have contributed a generation of children to the world)

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It was also perpoteng, at least to those who preferred their stricts to be nearly tested and categorized. These the 70 Sept. 1186, premarily from an a sessial strict, believes there are no useful separations to be made thereinen the varous modes of sect. Tase separation may in attimat to bot outself. The prequisition separation for the case of the section of the section of the control preferred to the case of the section of the section of the control preferred to the section of the section of the section of the control preferred to the entirely seek and the section of the section of the section of the entirely section of the section of the section of the entirely section of the section of the section of the entirely section of the section of the entirely section of the section of the entirely section of entirely entirely section of entirely section of entirely entire When the visual artist **Russell Mills** decay to make the cold become a support the plan out—Eno. The Edge, Bell Laws—First Hold Artist Louise Craymeets an illustrating main finding muss in that the

# hybrid

tail from Russell Fills's Wound 1994 a maked mode piece commissioned by Nine Inch Na



When Jim O'Rourke, the Chicago whizzkid who has worked with Oval, Faust, Tortoise and more, went to interview John Fahey, the unruly alchemist of spooked-blues folklore, the talk turned to mutual passions: the joys of record collecting; meta-machine music; and the significance of, er, farting

# conversing with the elder

"I can make syncopation sound like death" -- John Falsey

hlouded in state right, the viryl remained the Country beas singes that healed strongs the American Beep South in the early years of this beased strongs the American Beep South in the early years of this melectrone Note Case large only the most credit Felsi beased, have entraced Felsi beased, have extraoolated such a registrous vision from these most mythologised refect of American Großers as 2 bin Felsi and 100 felsi

Since releasing this colour about in 1959, the liegardary loop plant reliety. The renderspation of Gent De Archin Repire has not longed an intermine relative to parallel time occupied by Sun Re, Contribe less or hamp Plants intered by the hameling plant much of their Willer Johnson, So House, Site James and Contribmenting plant much of their Willer Johnson, So House, Site James and Contribtion of their William of their second of their second of their second 65 and 75 contained complex, instituted furtises where "Feelings primer algorithms of their second second of their second second and immorphisms, relation personnel limited by their second second of their second second contribution of their second second of their second second contribution of their second second of their second second second contribution may be their second and continger Feeling villents of their second second

Bird Jee Clark was released on Felhyly own Takeron label in a promise of LOT comes Service The Commission of Commission Service Theory and Service

After setting Takoma in the mid-70s, Fahry recorded for a number of labels until the mid-80s when he was beset with health problems. He spent the next ten years in a virtual limbo of inactivity.

Initially inspiring such solo guitar virtuosos as Leo Kotike and Robbie Basho (both of

whom recorded for Taitoma), and later the Californian Windham Hill label, which antituded in a directory diggs and sourchizeds for Weld Coast New Age Blosyses. Fairly immail, directory associated by each ten to be too laist on by a new generation of muscular tills active, combined with a movement with behalf and generation of muscular tills active, combined with a movement with behalf and properties of the properties of the company of the properties of the properties of "This conducted them pages I have control within in the UR, the Fallorian block calebugge is now being resourced, as well as he soon renewed enthusiann, have brought him book from the lame of obstants."

The devil allerging Chicago, a format figure to the recision forcing the soci time forces could recinit much care that side and the societies to retireme felling social much was developed by the enclased of a finite year or Gazer the Soci recent follows fined difficult to the review entire corrections for finite side of countries and set tracts of estation, modes, from their proprietation for the manner part of Chicago and the social countries of the social countries and manner part of Chicago and the power or Gazer the Social of Gazer between recent launched there Control Cage falled in researce makes all by Netzhoo. Herry Kaszer, Developed the social countries of the social countries of the social proprietation of the social countries of the social countries of the social receives out of onthe countries of the social countries of the social receives out of onthe countries of the social countries of the social receives out of onthe countries of the social countries of the social receives out of onthe countries of the social receives on the social receives out of onthe countries of the social receives of the social receives out the social receives of the social receives of the social receives out the social receives of the social receives of the social receives the social receives of the social receives of the social receives on the social receives of the social receives of the social receives on the social receives of the social receives of the social receives on the social receives of the social receives of the social receives on the social receives of the social receives of the social receives on the social receives of the social receives of the social receives on the social receives of the social receives of the social receives on the social receives of the social receives of the social receives on the social receives of the social receives of the social receives on the social receives of the social receives of the social receives on the social receives of the social receives of the social receives on the s

As it turned out the interview wasn't so much a conventional Q&A session between O'Rourke and Fahley, but more of a structured dialogue, with Fahley's manager, Oean Blackwood, acting as 'moderator' TONY HERRINGTON

John Shley it occurred to me that when I'm by myself, and sometimes when I'm with close Innexis, I make mose at the time— like it if moving No matter what I'm doing I'm always (caterwald), he been doing this serie I was a lad O'l counce they red to stop me from doing this series I was a lad O'l counce I were lived to stop me from doing this series I was a lad O'l counce I were compared to the series of the to be a when coman people were account But when I was in popularanilysis of course. I learned these noises come out of the uncorosions and they're appreciating things and that it.



was a good idea to do them, to hell with parents. And it's also a form of it has faecal attributes to it, because after all one's first off to one's mother is feacal Jrm O'Rourke Right, sometimes it's the only gift people give their mother JF And you know people love to make faecal noise like [makes farting noise].

especially me. So I lond of regard all music and nosemalong as coming out of the unconscious. So I don't see really that much difference between music and noise. And I have all these dreams, too it was more plausible when records were records incr CDs] Even some of those Perfect label 78s were land of brown-coloured, you know I have dreams where I

JOIR You defecate records in finished form?

JF I'm collecting them I'm toying to find the ones I lost And sometimes they're combinations of faecal forms and there are rectangular records. That started when I was quite young - collecting old records And some of the fascination that I still have with collecting percents is trying to rectain some of my lost faeces. I'm not sure why

JOR Why you want it? JF Yes, but that's what's in the dream

ean Blackwood: I know one of John's standard lines on his work is that all he's Deen trying to do all these years is, simply, to express certain emotions. Do you feel the same way, Jim? Is that how you wew your work?

IOR five always been kind of afraid of overtly trying to express emotion because I believe that any attempt to express emotion will use a kind of musical language that to me is too loaded culturally - to mean something emotional. Instead I'm more interested in finding out why that is as opposed to using it. I'm not saying that John

does that. I'm just sawns that I'm more interested in trying to figure out why it is that there's that emotional response DR Sort of meta-music then?

IOD For me week

DB How do you both feel about the ascendancy of irony, particularly among younger American musicians, as one of the orimary means of expressing yourself? Instead of actually saying anything at all you just cloak everything in 'nudge nudge wink wink' JOR I have a personal problem with that, too There is a fair amount of people I know who do music like that JF. Yeah, well, it keeps them from having to actually say anything at all glonfying the

thing you hate

JOR Or in some instances I think a fair amount of it is not admitting that you do smoly like it. Like you get societies of people who have to intellectualise B-movies in order that they can say how much they like them, instead of admitting that they like them on the terms that they exist. I have no problems with intellectualising them, it's just that then if you take the stand of intellectualising something like a R-move, then what you say has to exist on an intellectual level, too. It shouldn't just be poseury JF Right I think one of the earmarks of all the 'alternative' stuff and people that I

know, and not just musicians, is to never be explicit about what you really feel or what you really believe. You can't be wrong then I think it's funny as helf JOTA I think people aren't challenged enough that they have to The audience accepts

it, the musicians accept it and the thing I find most interesting in terms of the independent rock world, or whatever that world is, is that, if we talk just in terms of the music, the actual material these people are playing, there's so little difference between what would be considered 'commercial' music and a fair amount of what's published by independent labels. The fact of the matter is that what they're done is making a political choice, an economic choice, not a musical choice. You can find a lot more adventurous music on a major label. It's just a different world, and it's a different political and economic stance, not a musical stance

D<sup>®</sup> When you started out, John, running Takoma as a fully fledged enterprise, not just as a label to release your own stuff, what was the climate like for independents?

JF. Oh well, that isn't what happened DB OK, what did happen?

with collecting records is trying to

reclaim some of my lost faeces 33

JF I never ran the company much I had other people to do that. From the very beginning I never did anything like send records — demo records of my own material - to record companies because I knew none of the existing record companies would ever understand what I was doing. So I just made the records and I didn't worry about it and I defin't do the things you're supposed to do to get to be so well known. Instead, once in a while I said prayers, but that was about it DB So your intent from the beaming was not to have a label that featured other

artists, it was just a vehicle to get your stuff out there?

"IF Well, let me revise that a little bit. It was 66 Some of the fascination that I still have manly for me, but it was also if people came along who had similarly rebellious ideas.

you know. I also wanted that to happen DB Why did you eventually sell Takoma? JF Oh, I lost control of everything and nobody would do what I told them to do I see I'd on

away and tell them to record so and so and I'd come back and they'd recorded some mediocre Country & Western artist. You know everybody in this country thinks they're potentially record producers and that they can tell what's great and what isn't great. All these people thought that. That was really why I got rid of it. I couldn't do what I

DB What about you, Jim? How do you see Dexter's Cigar?

JOY? We've been putting out a lot of guitar-orientated records, which has been more because the people who have the nehts to those records have been more cooperative than with some other records we want to put out. Some records that we thought of much earlier than others won't come out until much later because there's a lot more intensive paperwork. There are just a lot of records - because I got into whatever you want to call it. obcure musc fairly early on I mean the only way I have them in my circleton is because? We sport such a nicidizes amount for finding them? I just their that now is a time when the potential audience for this musc does, at least in the States, which is different that Europe, consist monthy the people who buy independent rock records. This is more the audience that is people with the state of the people who have th

is have easy access to it because people will like the stuff if they hear it.

JF for it great? I mean I was thinking the right we played down in LA (Fahley played a number of California concerts with Gastr Del Soi in July), all these kids, essentially, and all the people standing around, really laterings to what you guys were doing

which, to an audience say ire or 15 years
age, needs have connider ready cray in vac actous ded 1 think it's wonderful. I don't
understand it
machines, factories, engines, Not human

DB How does it differ from the earlier era you're talking about?

JF Well, here were Gastr Del Sol playing discordant missis, well written well.

JF Well, here were Gastr Del Sol playing discordant music, well written, well constituted but when I started off inclody, no kids anyway, would have listened to that. And here now, they're standing, they're

DB Do you mean that in the 60s such intent listering was confined to other gennes, like, say, avent classical?

JF. Nobody listened this way to it either. And the other thing is, if you talk about avent sortle classical still nobody listens to it. But these lock are listening to us.

garde classoci, still indicately listents for, it list three loots are listanting to us. JOP I had a real break with mortion classical staff impelf I was reality and it, when I was suppage, reality most for a lang long time. Then I begin to make that distriff tell composes were making any effort to rearmenther that outside of their room with the paper and pen that the stuff had so communicate the views to other people. What I thank happened in the DOM century—a lot of classical music had more to do with the orth of the process.

JF The University

JOTA Well, I mean if you take someone like Milton Babbitt, he's got all these
intellectual ideas about these pinch manipulations, but these concepts exist on paper
but they don't necessarily exist in learning, because they don't take into account the

medium of sound as opposed to the medium of intellectual property

JF What do you think of Philo Glass, and says like that?

JOP Philip Gains a good earmite because I that any Philip Gains regly wherein it is now eye, I cannot be imme because live that the away primarish and in Philip Gains and pulling all fixed of the shart most, cellular righties coulcius, where the philip Gains of the shart man and the shart man and you when any reduct, in this uniterated the sound the centerable, the cultimes of the count when the philip Gains and to up to add and those secreptors existed be amplified and the most or your much about two to express the manifest and the particles and the most or you much about two to express the manifest and the world belief those recent, in you did not only the proper would belief those recent, in you did not not be required by when the property of the property of the property of the property would be property of the property of the property of the property would be property of the property of the property of the property would be property of the property of the property of the property of the property would be property of the property would be property of the property of the property of the property of the property of and the property of the property

If it lots to table. But one thing it mode is that is not of lastes only air middle and laste there way made and let librome not it will don't day registrations, take C-E-A minor-E-E-A one and to see all one and to libror and the control. And with all the collect and th

JF Yes, tone was always very important to me. I had to teach that to George Winston.

He's actually quite a good guiter player. But he'd learned everything else except tone. I taushit that to him and he act it real quick.

 $D^{\theta}$  John, did you have a postive expenence when you were signed to Reprise and Watner Bros? Did the recordings (Cf Rivers And Religion and After The Boll) come out like you wanted them?

JP. On yeah, they gave me complete freedom They're my favourite [records] I hired the people I wanted to hire got Louis Amistrong's clarinet player. Yeah, I wanted to do that stuff. Those reviews that said I used studio muscators just weren't true. We got resemboth we consid who was from New Officiars from the ulder nearly. They was the seemboth was consid who was from New Officiars from the ulder nearly. They was the seemboth was considerable was from the confidence of Their was the seemboth was considerable was the seemboth wa

n New Orleans, from the older period. That was the most fun il ever had in my life, except make for plaving defuned guitars more

DB But you did detuned experiments back

machines, factories, engines. Not human and not animal. Because if we're machines, the black of Schright Well, blow you did detend staff for Zibrosce Prior.

hurt us: 99

Jet No, x went! I just changed the position of the straps but they were in tune and up to pitch. Now by defuning, I mean I tune the many down so you get a good buzzing. For Antonion, I just put the A string where the B strings should be and the E string where the A string should be and on I was

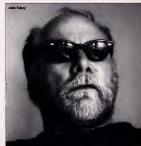
actually thing to find in these runings some plausible music. I mean it really wasn't that different than in a normal recording session.

DEB both Destar's Clipsr and Revenant will be issuing work by Derek Balley What these you to his claiming?

JOR That's actually difficult off the top of my head DB: A lot of people still dismiss stuff like Derek's as 'Anybody could do that'.

no one can hurt us 33

JOP 1 don't even pay attention to people saying that When I was in college I used to get shit from the jazz paints's because I was into Cecil Taylor, and they were like, 10h, anybody can do that" Those people aren't even worth arguing with because it's not their world it's not their thing.



JF I thrik [Baley] is definitely worth issuing II don't play his music around my room, though It scares me sometimes, I am finding some of the noises he makes and how to do them.

JOY2 He really comes completely out of the blue. There's really so Intile way to describe it in terms of reference. He sport a couple of years developing that language that wasn't chordal and wasn't really based on anything, it's not sed to anything harmonically, hypermically it's just out there.

JF No, it's incredible. I mixed it in one of my (tape) collages. Boy, when he comes along you really notice it. "What's that??"

JOR I grew up around factories and the amport. Not like big factories, massive ones But you know, it was a factory area. Planes constantly

obsession with castration

→ only on notion, which allowed years related containing
→ of Profession both self-defined John's recouring themes s — and 1
don't from how familiar Jim is with Stop James's work — but after george to Innov
James, John became convinced that James had the contration complex and that it is
manifested self in the sounds of his guitar playing James was write these very choppy,
machine-like, cotting colories in with were sort of approximations of listing younds in
his playing, perhaps unconsciputly go and that the was because of his originary.

— of the playing, perhaps unconsciputly go and that the was because of his originary.

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— of the perhaps unconsciput go and the playing the perhaps of the perhaps unconsciputly go and the perhaps unconsciput

JF in the way he played, and in the lyncs, too. He'd talk about "the killing floor", "tole cow and colf's gorino de" and so forth and so on But I wouldn't be able to defend that postern with the appropriate Freuden Insiguage.

18. And defen will keep lake a requirement indeam should disease with your naneers and

DB And clidn't you also have a recurring dream about driving with your parents and coming upon a factory that was just running by itself or something like that? And that all this ted in with your love of machine-like cadences in muse?

Af Well, Think is a drawn memory of something that causely hoppored. We never drawn promb being the Admiss call were long out of gis and water and we couldn't find any food and suddenly the cry appears, but there's no people, and there's a conveyor let only given a factory and diverning comefling out in the cosen there's a conveyor let only given a factory and diverning comefling out in the cosen And we draw around solding for people and curit find any And that's the end of the drawn file that in any amplitude and any and a factor of the solding for Fine rever really deciphered that drawn if snow what complicated machinery is supposed to be but from Ever this is, the managed offset drawn in any approach to be that most surface is, the amonged offset drawn in the control of the sold of

D<sup>®</sup> The dark in review with the Applications without James 54, the 2 Arm significant to see on the Review Consider from the dot receive, where the table about allow the see one of the Review Consider from the Applications, where the table about allow and size get to that you had to gu underwised all the execute grown, and they would be used your set to the you had to gu underwised guide to continue the Application of the See of wins the what he review See of the See of wins the what he review See of the See of the See of wins the what he review See of the See of the See of wins the Application of the See of

JOR 1 spent so many years playing improvised music that the been slowly trying to incorporate that into this (fingerpicing) style of playing.

JF We're land of opposities You've act all this improvisation and now you're again, into

more struktured sold firm going in the opposite devertion. — I man imply struktured in the firm going is the opposite devertion — from imply struktured in the film going and going with mid going going with mid going going with the going goi

JCTP: Well, sort of, but mostly I looked like I didn't know why the hell I was there

JF [Laughs] It still looks that way can't look at the audience

JCTP: I can't do it.

JF Me neither Believe me, I'm scared of the audience, too

DB I find that hard to believe.

DOT Into into that our borrest.

2079 With the electric guitar I always knew what I was doing because I linew what machines were going to do with it I was doing a for so long and new got a recording of what I was ready doing But if doing a record in the plant place and when the thing in front of a handful of people, but I had witnessed it enough to feel distonest about continues.

JF The reason I used 'inhuman' before is that what we're trying to do, and succeeding to some extent, is pretired we're machines, factories, engines. Not human and not annual I go into a strange. I didn't become a machine tonight, but I usually do I agreed this reviewer about it and he had the same thoory. I asked 'Well why do we do



their he said, because it were morning from the carriant is where on his green. JOR I don't disagree I may have thought of it in different words I think I was trying to divorce impelf from the thing. I got tried of the hierarchy of performentacionice I

wanted to be just as much audience as they were

With a lot more fun, but nobody will do it. So that idea doesn't gel, in your
expension?

JUTP. No it did. It just got to the point where I didn't feel a need to do it anymore. JF You mean you felt like being more human?

JOP? I think I decided it was time to be AII that old music I did was so tied to working through all than noncerse when I was growing up that once I was through it, I didn't even want to have anything to do with that music anymore. I had no need anymore to annotate musical in front of people.

If That is a good way of surprice amendating pounds that is part of the Date of way.

If the many a excessing but is finant to dense to me either in lifering a monthal of its offering and interest of its owner of an interest and interest pound in the date. As the contract of the pound and interest interest pound in the contract of the interest pound in the contract of many in many and interest pound in the contract of many in many and interest pound in the contract of many in many and interest pound in the contract of many in many and interest pound in the contract pound in the contr









Purcell Room, RFH3 on the South

Andrew POPPY
Enk SATIE

# charts

### Playlists from the outer limits of planet sound

### Body & Blood Exploration 10

Various — Khamoshi OST (Polygram India)
Panasonic — Osasto EP (Blast First)
Amon — S/T (Murder Release)

Genocide Organ — Mind Control (Tesco) Hilmar Orn Hilmarsson — Children Of Nature (Touch) Sahe Retina Stimulants/Jusula Thor

What (Ant-Zen)
 Calcutta Cyber Cafe — Drum 'N' Space (Omn)
 Printter Parth Monry | Income (Statemen)

Brighter Death Now — Innervor (Relapse)
Tony Conrad
— Live At The Music Gallery, Toronto (private DAT)
Dagda Mor — This Sun For Europe (LOK) Foundation)
Compared by Proper Band, 885 Records Ortone Concolo

## On The Wire 15

Jah Lloyd — Herbs Of Dub (DIP) Little Axe — Slow Fuse (Wired)

The Fifth Misson (Emissons Audio Output)
Kitachi — Heavyweight (Dope On Plastic)
Rockers All Stars
— Chanton Duth (Brockers International)

Big Ass Truck — Kent (Upstart)
Martin Rev — See Me Rodn' (ROIR)
Arto Lindsay — O Corpo Suti (Rykodec)
Bim Sherman — Miracle (Mantra)

Bim Sherman — Mirade (Mantra)

DJ Vadim — USSR Repertoire (Ninja Tune)

Ed Rush — Mad Different Methods (No U Tum)

Various — Return To Umoja (Conqueror)

Ini Kamoze — No Watch No Face (Sounds Klik)
Muslimgauze
— Return Of Black September (Staalplaat)
Commission Series Bedee On The West All Charles (Approximate

# Soturablys 12 midnight-2am

Fopp 15
LTJ Bukem — Presents Earth Vol 1 (Earth)

LTJ Bulkem — Presents Earth Vol 1 (Earth)

Kula Shaker — K (Columba)

Miles Davis — Briches Brew (Fopp vm/l re-pressing)

Arab Soan

— First Big Weekend (Chemital Undergrond)
Wasther Report — Sweetingfiner (Columbia)
Ganger — The Cat is in The Bag (Vesuxus)
Aphex Twin — GriBby EP (Warp)
David PicCallum — Open Channel D (Rev-Ola)
Fank D'Vold — Soul Thin (Soma)
Kamal — I seen To This (Soch)

Serge Gainsbourg — Comic Strip (Mercury)
Boy Wonder — Always On My Mind (VW Recs)
Pierre Henry — Psych Rock (Unknown)
Spring Heel Jack — Visco Strip (Health John Novemberlin Jack From 2019 Reserved France)
Commentation And From 2019 Reserved Frances

The Office Ambience

Monniace Urban Eleid

Raum Fur Notosen (Incoming)

Weather Report — Sweeinghter (Sony Jazz)

David Hourlang — Cymbein (Warp)

Johns Hall Mt Loses Poert (Kland)

Dance Hall Mt Loses Poert (Kland)

Bill Laswell — Oscilations (Sub Rose)

Derek Bailey/Ninj — Guitar, Drums 'W Bass (Avant)

John Falley

The Legend Of Blind Joe Death (Takoma/Ace)
Carlos Garnett — Black Love (Muse)
This Heatt — Peet Sessions (These)
David Toep — Pink Nor (Vrign)
Carl Craite — Bus in The Bassion remains (Mo' Wax)

Daniel Biro

The Comparative Anatomy Of Angels (Sargasso)

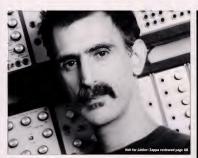
Designer — Vandall Larson 12' (Soul Static Sound)

Dager Brothers — Dhrupad (JVC)



# Under the bridge: October's selected CDs, albums and 12"s

# sound check



AMM Live In Allentown USA MATCHLISS MACDINOCO

Call this music? You can't even tell its bpm rating AMM has been making audiences work hard for 30 years. Two founder members. Keth Rowe and Eddie Prévost, are still part of this intrepid expeditionary force, cutting their way into the dark dangerous unpredictable heart of the improv unale Vangus other missionenes. including the brilliant but neglected saxophonist Lou Gare, passed through the ranks Planist John Tilbury joined in 1978 and stayed

Excuse the extended exploration simile, but Prévost once said "AMM existed a few minutes before we thought of it', as if the music was something they

discovered rather than invented. That's how it is with the best improvisation, of whatever tradition it's not a matter of here's-something-we-made-earlier, a senal refinement, part of an oneoing process of polishing a favourite bon bruit

In the first selection of this 1994 concert Rowe, Prévost and Tilbury address their respective sound generators, assess anew their potential for making more and more testing how they respond to the unique ambience of that time and place and mood. The possibilities are developed and exploited in subsequent pieces. Although there are quanto - phrasas moments interactions reactions - retrieved from the Improv lingua franca, an impressive proportion of

the music is peculiar to the instant, never

heard guite like that before, never to

happen oute like that again. Only some

high energy passages, where Tibury scrabbles familiarly inside the piano and Prevest thwacks and scours dutifully round the kit, have the slightest hint of mutino ( se la Atlantaua e an overthorally fine addition to an already. admirable and incomparable canon BARRY WITHERDEN

### Radland Radland ROUTES ENGEDS RESALTO

Barry Guy/Mats Gustafsson/Raymond Strid

You Forget To Answer MAYA DECORPOS MC09501 CO.

When he's not out organising ambitious large-scale projects, home for Smon H

### Reviewed this month: AMM Badland Derek Bailey

Steve Beresford Carlinhos

Brown Gavin Bryars Harold Rudd John Cale Cee Hire Nels Cline Pascal Comelade Manlyn Crispell Culo Dirty Three DJ Vadim Electric Laghtand IV Roper Eno Fensch Park Frank Chickens Future Sound Of London Grateful Dead Guid Gustafsson/Stnd Keiii Haino Alan Hovhaness Icons Koch! Schütz/Studer Toshinori Kondo & DJ Krush Kruder &: Dorfmester Bill Laswell MGM Trio Miscellaneous The 2nd Moonshake Neotropic

Ocho Palm Skin Productions Zeena Parkins & Chos Cutter Scenic Alfred Schnittke The Sidewinder Soma Spaceways Supor & Poson Summit Telstar Ponies This Heat David Toon T Power Tricky Hark Anthony Turnage Richard Youngs Frank Zanna Hector 7ages Plus critical heats.

outer limits and out rock

releases in brief

The Wire 53

### coundcheck

### John Cale

alking On Locusts

inspired, "Entre Nous" and "Tell Me Why" utilise gospel-style theatrical, as if it's strayed in from a musical score, complete



Twilght Reeling, Wolking On Locusts is a fine collection of vaned songs but generally lacking the sort of edge and

VIRGIN CD

Fell is a full-blooded szubasskinums trip perched on the cusp of free 1222 and Improv Badland, his latest, features fellow Britons Simon Rose (alto/tenor saxes) and Mark Sanders (drums), other recorded thas have included Mick Beck. Raul Hesson, Charles Wharf and Man. Wilderson Actually, Bodfond is not drastically different from these other Bruce's Finaers trics. Sanders is from the same free school of busy polybanrhythmic drummers, founded by the Not of Flyn Jones and Rashed Alum the mid-60s, as Hession, and Fell's double bass provides a characteristically menacing undercurrent of turbulent rhythms "Hyena's Finger" has the tho at full throttle, in Hession/Wilkinson/Fell territory, with Rose's scalding alto propelled into the upper register by the powerful rhythmic surge of Sanders and Fell More of a departure are the two versions of Ornette Coleman's "Sadness", and Duke Ellington's "Come Sunday, here Rose brings a welcome. melodic poignancy, and on the Ellington piece, the unexpected highlight of a

robust collection. Sanders and Fell adopt. a refreshingly sparse approach. The Anglo-Scandinawan tho of Barry Guy (bess). Mats Gustafsson (sixes. fluteophone) and Raymond Strid (percussion) have shorn away virtually all references to free waz in their bursuit of a self-sufficient abstract soundworld. only Gustafsson's occasional Avleresque ones remind us of the 60s era, but mostly the reedsman works sensitively with a soric palette of non-idiomatic colours first envisioned by Evan Parker in the 70s Barry Guy is the complete Improv bassist -- a formidably inventive technique at the service of a fleet imagination that registers incredible. subtlety and precision with both large and small gestures. He and Gustatsson also perform as a duo, their fine understanding is evident here. But for this listener. Stnd is the revelation. His delightfully nimble touch is reminiscent. of Paul Lovens, Paul Lytton and John Steurns Moreover, he knows when not to play, and how to create space for and shed subtle light on the work of his

of cymbals and small drum sounds. This is marvellous trio improvising CHRIS BLACKFORD

### Carlinhos Brown Alfagamabetizado

Nest title (though don't try ordering it over the phone) And what's more, a thundering good record, too

International Brunches for Brazilian artists have a nasty and explicable habit of damo-southbrig Sure, the likes of Margaret Menezes, Marga Monte and the peerless Ivan Lins have, in the last few years, obtained a measure of rent paying oultiex-pat favour worldwide but have yet to make the impact on the monbund Western pop mainstream they so deserve

Brown, an established Bahian composer and percussion-maestro sideman for everyone from Sergio Mendes to the ghastly Sepultura, has finally devoted his considerable energies.

to recording his own considerable songs Bahran music's heavy African influences (both directed and mediated through Canbbean music such as the Dommican Merengue) are blended with contemptuous bollance into a tropicalists hybrid, investrated by the deafering, cracking barrage of street. drums and - this is Brazil, after all choons, choons, choons. The junkyard clans of prehistons respace in "Complicidade De Armano" buoys aloft a melody of staggering sophistication and harmonic resourcefulness, the omnibresence of Lennon and McCartney's shadow in Brazilian popduly turns up on "Frases Vantas", and "Quivaberra" co-cots a roll-call of Brazilian talent (Gal Costa, Gilberto Gil. Caetano Veloso)

Brown, it seems, is going for broke and attempting to isolate himself as an heir In Milton Nascimento, there's a similar wide-ranging vulnerability about his vocal delivery, and his combination of the graceful and the gutbucket recalls Marisa Morrie (who also turns up here) PAUL STUMP

### **Gavin Bryars** Farewell To Philosophy PONT MUSIC 454 126 CD

A long cello melody snakes its way partners with restrained and delicate use unburnedly through a dense, lists forest of low orchestral voices. A tam-tam. exhales, then tubular bells, then more percussion, while brass and woodwind cling to sparse chords and you become aware that the melody has continued all the white, an impassioned monologue to nobody in particular. There's an enuption. of timpari, a change in tempo and you realise that nine minutes have elapsed The work of a master of time. Where could we be but in the mysterious world of Gwin Books, the Doctor Who of

contemporary music? Loan magine Bryars striding purposefully through Neal Stephenson's novel The Diamond Age, in which the most successful race of a distant future is that of the pen-Victorians. entrepreneurial engineers who combine antiquated social values with rapidly advancing technology and planned subversion. The title piece of this album, Bryans's cello concerto for Julian Lloyd Webber, provides a strong argument for the reslience of the Western classical music tradition. Like John White, Bryars

### soundcheck

is a pragmatist, possibly a Romantic pragmatist, who takes his commissions senously. Here he scores for The English Chamber Orchestra in the same practical spirit he tackled the suithesizer voices of The White Locke: the multtracked Roser Heatons of Nine Elegies or the percussion of Nexus, who turn up on the same CD playing One Last Box. Then Joe Can Sing. The disc is completed by the sleepy By The Voor, a piece dating from 1987 for bassist Charlie Haden, accompanied by bass

dannet, percussion and strings.

The classical tradition has loval devotees, a well-maintained infrastructure and long-established training scheme. It may be safer in the hands of musicians like Boyars, once a rank outsider, than the academic insiders who sound as if they want to arm-wrestle the orchestra into the next century. On the evidence of this album, his melodic assurance and skill in orchestrating continue to develop and improve. And unlike many creative. pecale (including Neal Stephenson, unfortunately), he knows how to write a

### good ending IOHN I WALTERS

Harold Budd ALL SAINTS ASCO 30 CO

### Harold Budd/Daniel Lentz/Jessica Karraker

Walk Into My Voice MASO CD 9000S CD With a recording career that now stretches back to the early 70s, there are few excuses for failing to recognise the sounds which characterise California's

that, it is a triving task to separate one Budd recording from another. The same hoverne sounds, the glowing luminescences There's a case for thinking. of the man as a landscape composer, such are the delicacies of sound and nuance employed. Budd plays with sound in the way that O'Keefe or Rothko did with light, Luxy (whatever the title actually means, it contains an etymological hint that light is involved) is Budd's first solo album for five years and his first studio album since The White Arrodes Change in Buckfs work happens at an infinitesimal rate, accordingly it is immensely difficult. to deconstruct his music Indeed, the

are like dreamworks, they defy the listener's attempt at tangible recall Which is not to say that it makes for insubstantial music. Divided into four (indistinct) parts //www.s.a.16.trank homage to artists whom Rudd himself has found inspirational. They're a diverse bunch French sculotress Niki de Sant-Phalle, painter Agnes Martin and performance artist Pete McCarthy feature alongside Serge Poliakoff, "Chet" (Baker?) and Tuxedomoon's Steven Brown (for whom Budd registers the group's fabulously melancholic and cheesy organ sound). The result is, as

more I hear of it, the more I'm convinced

anomach. The fabric of the sonic textures.

that one shouldn't even attempt this

always, a beautiful affair, elongated harmonies and mormal melodies hanging about like the ghosts of musics nast Like in fact. The Sound Of Music III. could be completely unintertional, but three-quarters of the way through there's a configuration which seems like the lead-in for Julie Andrews's great. showstopper Either that, or there's an essay to be written on the hallucinogenic

It's less easy to per side-tracked on Wolk Into My Vace, a music and sooken word event which celebrates American Beat poetry and sees Budd teaming up with Daniel Lentz, a collaborator on Music For Three Bonos Build and Karraker read poetry from Lawrence Ferlinghett, Philip Lamonto and Dense Levertoy, to the accompaniment of what, at times, can be an alarming background swirl of noise. As the Beat poets rediscovered, declamed poetry has an inherent musicality which can be enhanced or obscured by additional sound sources. To prevent the latter, the voices here are recorded well to the fore and the odd dynamic works in an oddy interesting way

### Pascal Comelade Musiques Pour Films Vol 2 LES DISQUES OU SOLEL ET DE L'ACIER OS SAOA2 CD

LOUISE GRAY

Pascal Comelade

El Cabaret Galactic LES OSCUES OU SCUTL ET OF LACIER OS SHOTS CO Pitching his invention as a curveball veering between popular culture and the avant parde, Barcelona's Dascal

Comelade at his best quits off an impressive victory against all the odds resourceful musics for the masses that owe nothing to either high art theory or low end, culture inclustry strategy To be sure, his is a precanous pitch, which undoubtedly misses the stadiums by a mile, but his strike rate is phenomenally high, and his latest two albums show why Deploying a battery of street instruments and toys on a set of musics ranging across rosy teethclenching tangos, Jacques Tan-like mowe

and the inevitable Kurt Well cover, he combines all those elements of popular music making that occur way outside the Anglo-American record industry's marketing rooms. He simultaneously draws from and feeds back into vanously dispersed European styles, be they crudity, kitsch or refined, and proceeds to construct albums as unfied as the most evocative soundtracks Nino Rota produced for Fellini Very occasionally, his jokey titles can be a little too arch or twee - "The Loighneytada Froe-Trot". "Your Eyes Like Juan Gris Guitars", both from B Coboret Galactic - and there's only so many iaunty glockenspiel tunes. but for the most part his audiement is impercable. Imagine a toutown Tom Wats awakening to a sun-closed Astor.

Rezzolla bandoneon arrangement of The

Liberation Music Orchestra, and you'll

begin to get some idea of Comelade's

reclamation of popular music for people

Stones Well or Charle Haden's

or Ton 40 radio BIBA KOPF

### beyond the broadcast range of hip pirate Marilyn Crispell The Woodstock Concert MUSIC AND 4075 829 CD

Marilyn Crispell Contrasts: Live At Yoshi's MUSIC AND ARTS 830 CO

### MGM Trio

SAMBOY 09 CO

When Frederick the Great warned to move his Silvermanns before the guarantee ran out, he called in Improv ttan JS Bach to give them a thorough



### soundcheck

Center in Woodstock finally acquired a piano, the management called on prestitour Minlan Crispell to punit in

Conspet was a convenient ninote— a handposeon who has use up the road — but a was one too leve patross could take an arborument to the limits the way she can She can give a stentative whoper the same retereby as a fortissmost softward cluster, or play a heading run which creeks an amorphous binater of sound whits somethow preserving the sharp erundation of the millivolusi notes.

PRES strings for all appeal way with ballots, whether BE Event's trenduntly notating, retained and the strings of the strings for the strings of the strings

On slow numbers she examines the components of the instrument as much as those of the times: I summed she's dring it on the more turbulent numbers too, but there the ear is assaled by a rapid succession of sounds, overlapping and contending, while on the more meditative performances she grants you the lesure of absorbing the elements individually, and you can hear the warmth of the wood, the tensile nower of the strings, the presence of the piago. as an active partner in the music making On the trip release, where she is joined by Gerry Herningway on nercussion and Michael Moore on clannet she morees into a group. identity. The playing is generally more reflective and more fragmented than on Cospell's spin discs. The cool timbral characteristics of the instrumentation could result in dry music but their potential is exploited to the full, and occasional tacks toward desiccated celebration are quickly corrected RAPRY WITHERDEN

### Dirty Three Horse Stones

in Jean Gener's lund love letter to pmps, whores and murderers, 1943's Our Look Of The Flowers he compares a



Toshinori Kondo Kobe 17.01.96 Paramego: co

# Toshinori Kondo & DJ Krush

NY JAPAN SACS 8093 CE

Todinon Kondo made his presence felt in Europe during the late 70s, lins by blasting along with drum legend Mitord Grows on Motordan Aurorg Ut, the maining us in the company of New York based miprovisors such as Eligane Charloume and shieling up stald Improvisors such as Eligane Charloume and shieling up stald Improvisors such as Eligane Charloume. So we have a supplementation of the section o

170195 a sile emicoting, mode is dischir Hills (dollar in 170195) and the control (1804) and dischird to those on violat the view. In the invalve control (1804) and dischird to those on violat the view. In the invalve control (1804) and the control (18

Ghostface Killer would be an entrong project fo Like Milford Graves all over again, in fact. DAVID TOOP

dying haravestite's spit blood to the black find with a Black volun revealed with drawnatic modernou, as does a lexis the global place of the spit and the properties of the spit and the spit and faming Sacrot Heart. The defence metamorphose of the volun that approximation the bauming existential blass has drawnaming over the spit and phainteringone best finding metodic mountains of the workshop for memoration of the workshop for memoration of the workshop for memoration of the workshop the phaintering of the place that phaintering that do or the properties of the phaintering that do or the place that the properties of the phaintering that do or the place that the place the phaintering that do or the place that the phaintering that the place that the phaintering that the the phaintering that the phaintering the phaintering

Indelibly melancholic, sonically university and consumed by lust for the lost innocence of certain ancestral legaces (bluegrass, Billie Holiday, legaces; Valvet Underground, etc.). much potamotion instrumental must strives to dissert and abstract emotion rather than migrifly it. Dirty Trites also sideope the barrogue issentation of fellow countrymen/Southern Goths, corprebagers Not Cave, or the liquamed rings of best rewides Tom Wass, by aginty lossing on the particular polarity lossing on the particular insuring that every step of their watz, with pushos is furnished, selbuert in its autention, and immissioned.

Horse Stones, the trio's third record, is a

beguling anachronism in an age where

Our Lody Of The Flowers was written in prison on paper bags, while Florse Scores's aesthetic is carried by the bloached bones of Im White's sparse strip-dub metrics, Mick Turner's delicate arpeggos and while-lenuckied chording. Ellis's torridly amped volin, the excision of bass, nominal overdubbing and zero weetful claustrophobas of a peer-vacant saloon, a poson of a different type. Track titles like "Sue's Last Ride" and "I Remember A Time When Once You Used To Love Me" conseal with the music's allegonical resonance, imparting the episodic rhythm of a doorned love affair inscribed within the grarry frames of decaying film. Just when the heavy-lidded despair becomes almost unbearable, the record locks into blazing paroxisms of nose, sedators the moossbirty of escape with the momentary transcendence of rocking the cage. This is the stuff of dreams remembered in the half-light of

an overcast dawn

### Roger Eno Swimming

Swmming arrived at the same time as the New Electric Muse, a boxed folk rock complation of pearly everybody who plugged a quarter-inch sack into the folk tradition of the British Isles, Engls. opening track, "The Paddington Frisk". sounds like something from Muse's tolk domain with a diastal bottom end, a jolly but guite serious outing with squeeze haves. Yet by the second track we're already entering another world, and soon we're surrounded by slide guitars, piano and keyboard washes for tracks. such as "Slow River", "In Water" and "The Boatman". The vocals, by Roper Eno himself, vary from artless-but-intune to strangely affecting, as in the short, sweet multi-tracked "Amulodi"

and "Henerchassey".

The album resums to the folk muse with a slow, credit version of "Over The Hills" that could be the hit stack.—It is a great suns. Summing, which is needy produced and ordered, resmols, me a liste of Gootti Richardson's Islanda's cinning muse CD, Under Hour Amour, and the in 1970s Place From The Penguin Calle album, with a cool evoid tracks and must be their on the public below and must be their on the public below. Fingling the could be a summer and their sums and must be their on the public below. Fingling the size that the summer and their sums and must be their on the public below.

Since Erio is also a music therapet, he probably knows that folk dancing has been scenthically proved to make people happer for music be mue. I saw it on TVI, so I guess his next logical stem may be to chum out extended enterior for New Age country dancers. Morris Travelers, as we call them round here JOHN waters.

### Fetisch Park

Trost EXTREME X037 CD

Fetisch Park Sporen/Binumb ECTREME NOST CORP

Soma The Inner Cinema EXTREM NOW CO

Rigorous electroacoustic music and eroticism would, on the face of it, appear to be the unlikeliest of bedfellows. Yet Fettsch Park have indicated their interest in the erotic on *Trost*. Somewhere near the end of the vast spaces of the album there is a startling mutu-tracked onesim

the end of the vast spaces of the albam there is a starting muth-raceled paramises sequence it desertingule matching to Doma Summer produced by Goropo Phoroder, or even The White Novels "Ny Game Of Lowing", but there's no stame in that This German multimeda duo componer Carla Subto and artist, photographism and wide with Marion Sty. — have based this project on Shy's

Shy — have based this project on Shy's photographic project on Kamitabura, the brothal quarter of Bombay Subbro's music provides a meditative response to the suffering, hope and sessality in that cultural meeting pot, and a reexploration of her own roots through the use of family recordings from the past three decades list declared the Subtro's three decades list declared the Subtro's

father Quite a concept.
There isn't a great deal of tempered music, but some endems of texture and detail occur against a distant backdoop. Miscrumi analohies of conversation, recorded music and field recording exotica give the album a strange depth — the motifs seem surrended in use albumic analone. If it

suspended in vast abyomal spaces. It's texturally disquering, too, with massive deeply reventerating footfalls that sound uncannity like the sound of the thing coming down the comidor in the classic Sos chiller more The Hounting. Sporms/Brunnia, a 30 minutes plus EP,

consists of two tracks that fit into the quireat inflate somewhere between Parasonic and Asic Empress' deglar hardcore sheringars. Some of the securies are like lose on Troca and its fair less abrasive than any of the digital hardcore crew and much more hydrimically complex in fact at about as sensal as oroun manipulsion can be feather Park and make each release addience and these intiguring. One are shakefully looks arount.

Cho are eightecally poles spart.

Some are different again With the title of this there second about the Australian dub David Throssel and Pieter Bourta were their estations on their steleos. Some aren't the first group to ventrum into imaginary film coundrack terminer, and this styleos, shopping spree finds them learning the store with to its firm for homoson, dub, all manner of Bectment, them wilding this estore sub the size of their end better in the most.

unlikely ways It works pretty well, laving gunshots.

### Synaesthetic soundtracks & introspection tools











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### soundcheck

harmonica and undocrease desort or itare rupr the HinHon shuffle of the evnansive and salendidly inamonnotately titled. "Stypun Vista" The vista you can almost see is trure spachett western, with Lee Van Cleef's rodent-like face twitching before you The filmic connection sets stretched again when "Baal" -- rife with tables equal by synthe and rod-Eastern to mosts .... comes over like a cheesy Rollwood authorn It's a highly entertango altum - like a good film in fact - but it makes one wonder exactly where the dividing line between 'postmodern' and 'corny' really lies MINE DARMES

### Frank Chickens Underfloor World

# Steve Beresford Pish Of The Week scatter as an

surreal Japanese pop outfit Frank Chickens is actually made up of a team. of one-time crary accordionists (Dean Brodenck or Clive Bell programming tracks) plus a hand-oxcled bunch of house-trained improvisors including Peter Cusack, Sviva Hallett and Steve Riske Soria sumbles some ineutable ranging and the whole record makes the neht rommercial noises, with crisic funky autar licks from Justin Adams on autar The subject matter of Hohlo's words includes Mary Norton's Borrowers, outer space, and whale meat in Japanese school carrieons. I recommend skipping track five, a cover version of \* lobory. Reggae" Jonathan King & In Chickens

leaves a very nasty taste. Steve Berestord's live recording uses a game of fish cards and some ideas. rejected from his music for Screaming Reefs, Channel 4's angling programme Olive Bell turns up again, playing shakuhachi, khene and flutes, alongside the extraordinary Alexander Balanescu. John Burcher, Mark Sanders and vocalist Francine Luce Sections lurch from dedicated free improvising to short. carefully played ensemble passages Changes are signalled by the sound of some fine have le hells. Decreted in The Hague on 12 November 1993 it's another of those records that's easy to admire but difficult to love Once again I'm awed by the versatility

of the talented Mr Clive Bell, who now adds "foot model" (see the back cover of Underfloor World) to his list of accomplishments JOHN L WALTERS

### Future Sound Of London Dead Cities

Simming boats, power chards, and funlsy chards. Dead Celes springs to life with a gusty letrory that seems capable of spotatoring any of the filternia Gray Spotatoring any of the filternia Gray Coban and Bhan Dougues cince coupled Further in "Quagmer" has a consider, investige to filternia or that (see sprovid num' the set if the proporty drum' in beast iff, any for sectiones and futuration talle-off chards. Its similars cold and received in the set in the s

packy draw in floate this, lay of or seames and historic table-off cores. Its almost cod and racey— and busin unsepticted on a floatin with titles like. State OF Permanent Alysis' and Yager! However, FSOL sour bookes to day when the control of the control of the control of the sampleded; sourchouses to day when of colors. The last sourchouse to day when of colors. The last sourchouse between fection-mence ("Ne" later Established," and great part of this track, the punches of the opener has been unkered out by an either and chours, somewhere between Beasin Orthodox weeks and measurements where some and measurements where some measurements are present and the control of the punches of the power has been unkered out by methods of the pleasan Orthodox weeks and

Hollywood schmaltz. Containtly changing, without yet being open plan, Dead Cites see-sees between the steasing grounds of relabelus self our and digital attack. The twin planets of Junige and Arbeiton tow event so much grawly on digital experimentation, that any muse curable to reach orbinal mass on its own shorm will be polimined into some well-relabelus didiging, between New Age and night timese. As the altium segued between the hoch and primese wellsprings I first I was back watching the 500 without bridge.

Soft Word staggs

FSU(s) we can on-d-whatever-we-wart approach is on-bein in linding new approach is on-bein in linding new approach is on-bein in linding new approach in passed of the opening has disapped into a moudale pinas where amoughers assis, either instruments and first completal sounds are surrolated with off-bitter boosts should not a considerate with off-bitter boosts should be a considerate with off-bitter boosts should be a considerate with off-bitter boosts should be a considerate with off-bitter boosts and first comprising which is not off-bitter boosts and first comprising the material the less the mass described in mass described in measured with the size of the si

course, there are others with tired piano arpeggios to match... It's just not quite the 'Alice in Hyperspace' that PSOU's visuals always lead me to hope for MATT FFYTCHE

### Grateful Dead Dick's Picks Vol 4: 2/13-14/70 GRUEFUL OBJO RECORDS GOS 4023 SCD

Grateful Dead Dick's Picks Vol 5: 12/26/79 GRATEFUL ORAD RECORDS GOS 4025 3CD

The Grateful Dead were never a group to cut to the chase. Whole Chinese. dynasties came and went in the span of a Deadset. Periodically it looked as if they might collarse from exhauston and mertia, but The Dead were never likely to surrumb to outside rouns. And like their mammoth sets, over the distance of almost 3D years they had an uncanny way of recharging their batteries. When fee archivet Dirk I shala's essernal senes (a rougher, warts 'n' all parallel programme to the Vaults packages) starts releasing 90s material, it will reveal a group discovering new ways of exploring Dead time, and with far greater consistency than, say, the 1979 concert documented by Volume S But if you've come this far then even

offipiak Deadtime reliands investigation. To the extent that The Dead don't solo as such but build momentum through seemingly loose yet uncarnly close-out ensemble playing, it takes time to generate the energy necessary to raise. The Dead mothership Oft, but when it takes off. It takes most of Molenie S's first disc to the properties of the properties of the properties.

get the timp sparking, and of the three hours documents only a thrift relay if the first plants documents only a thrift relay fires the usual Dead warp zones of "He's Good". The Other Chart, "Dutum", had be three Chuck, Berry covers, and the three Chuck, Berry covers, only the present the county expose the relative to the county expose the relative to the highlights. You have to triple the set in the entirety, to hear them furnities and find there wasy to the way, and expensione with them both the entiretations and the conventioning.

The drugs were younger in 1970, and the group's music more consistently ravishing. These Valentine's Day sets were recorded by and druid Owdey Starley. Whatever contact high his presence payagreed, the three hours of Volume 4 are mostly sturning. Persevere through the grotesquely distended. "Dencing in The Streets" and the hit takes with "Dank Start", "The Other One" and "Lovelight". Then it's costs a white, orash, comedown, and the final escape through the folding curtains of "Feedback".

### BIBA KOPF

### Keiji Haino I Said, This Is The Son Of Nihilism

One of the main reasons that parts of I Soci. This Is The Son Of Nitritorn are so exhibited the Son Of Nitritorn are so exhibited the Son Office of the Son Office them on quater That may appear to be stating the obvouc, but here is a musical or westing with what is essentially a prece of wood with small shocked us to a stack of Phashall able, and making it sound nothing like a gustar learners a seminated make of more than the son of the son of the son of the learners a seminated make of more than the son of the son of the son of the learners a seminated make of more than the son of son of

always the incredege that — Ise Oxic, currously — his temp essentially disobledient to the technology to hand for the first the mixture oxic or the continuous 60 minutes solo price Hano exemplifies the north that his control to the mixture oxic price or ambitions the straight between the brones of that modify. And there it is thinking physical the super-internet librarials of north exemptions of the his magnituding are force exoline system affect that an instrument. Then his high ferrales-counting librario floating is alternated less execut. By

wouldn't have the same thrill There's

in a dismooded presence, the proviotibel eye-of-bestorm. At all involume finds Harro picklangers figure with some outputs these of vocal melody. This mood continues for a good 30 minutes, occasionally punctuated by more swarps occasionally punctuated by more swarps occusionally punctuated by more swarps occusionally punctuated by more swarps occusionally swarps which task of their osielize. This first really a thumboal select for an uterly individual and very long sits for more effective than the exmunishingly body recorded July at Tockney.

But why is it so long? It seems a little like hereby to criticise this colosed some struggle, but it's glennigh apparent that 2D minutes lopped off the running time would have condensed its power while distracting nothing from its inherent tension and release, light and darkness HERE RABNES.

is clear at once that Bruce Olds' Rairing Holy Hell is a brilliant noval about the complexities of hetred, wherein the homan soul can be entoured even by the batted of hatred. But it is also, dasslingly, a novel about

political parception and moral ambiguities, and in this. ite stunningly original narretive speaks with uncanny relevance about our present are of diverse media preliferating opinions, and fratricidal violence. This is an important and compelling neval."

Robert Olen Butler



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### coundcheck

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Cuio Adventures In Foam

monstrous slux movements. Roving obelisks shrouded by electric fog. The first track on

revolutionary core of American HigHoo - Wu Tang Clan, etc - is similar to Nicolson's relationship to New



processes to the point where they aren't even Bill and Ghostface Killer? But the celluloid sombs. stable. The Herbaiser, turns up on the opening track of and hands-on than James Lavelle's recent mix on the Cream triple header, K&D streamline 17 subplots from contest is all Heanne Jamaican voices echoine out across the elegant sweep of biaxplotation orchestration

ite), James Bong and Rockers Hi-Fi (formula dig-dub) failing to maintain the weight of the opening segues accelerated versions respectively of LA Star's "Fade and Wild Pitch 12's throughout the mid-BOs, would Tobin favours close-miked bass logos, magnifying

amplifying these digital bundles into coloss which then or, as on "Ol' Bunkhouse" and "Break Charmer induce ambivarient direamstates that are forced-over TONY MERRINGTON

Alan Howhaness Symphony Of Metal Instruments KOCH 37769 H1 CO

Alfred Schnittke Danitantial Dealme CHANDOS CHAN 9480 CD

Alan Houtaness favours an arresofte idom with a high mystical quotient. He's also just about the most prolific

composer since Vivaldi. His Oous 1. appeared in 1928, and some works were destroyed or suppressed after being cotioned by Apron Contand, But. with the Symphony Of Metal Josta ments of 1963 he had steamed up to Op 203. and is now in the 300s. However, his output is uneven, as the pieces on this disc show

It's the 20 men to currentery that stands out amid a collection of slighter peces from different penods. The eene trombones and metallic percussion (bells and gongs) produces some remarkable efforts — the composer had visited. Japan and was influenced by the sounds of the Gagaku and Sho Trombone broadsides contribute to massive slow-moving textures, and for once the sleevenate companson with Gorecki is natit. In general though, Hoyhaness is not up there with mystic Minimalists like Part, Görecki or even

combination of six flutes, three

John Tavener, Much of his output is what Hindernith called Gebrauchsmusk - 'functional music' suitable for amateur forces I de Dautavaara a similar floure who's name in from the cold towards the end of his career, he's a stylistic chameleon, his music simpler if anything, and less interesting As with Hoyhaness, much of Alfred

Schnittke's work is religious in inspiration. In any other company, the Russian composer would seem prolific, and new Schmidte docs have been running done a month lately But have prome to life d suppress, and Printernal Plannins and minerally recognisated as Schmidte A set of a cappeid shortal proces—surp in Susans by the Doneth Radio Chor — mouten't be most peopless upon the state, but despite these beek content, the results are compelling the process are setting of 11 persistend pipalms by unknown memoritarity, december the setting memoritarity despited in the reference setting sometimes of some of the sometimes of some of the powers, fourth amonth sets for the statement processing the set for the sometimes of the setting setting

most desonant along.

Typical is the times story of Boris and Gleb, two princes murdered in 1015 by their brother. But despite the uniformity of mood, Pentendor Positris contributes to the impression that, given the undoubted power of much of Schnittle's output, companions with the genus of Shipatakovach are not wide of the mark.

### ANDY HAMILTON

Icons Emotions With Intellect

Emotions With Intellect
HOGEN URBAN JAZZ HUAZZ I COSEP

Bill Laswell
Oscillations

I'd be less underwhelmed by vest swathes of Intelligent drum in bass. phyture phyrik, typermodern dia-iazz, etc, etc, if the claims made on its behalf weren't so fucking lauphable Admittedly, those claims are often made by press officers and music cribes rather than the actual musicians, so why I should expect anything beyond cretnous brinkmanship I'm not sure. Even so, if I read one more time that X white label 12" by X digitised studiobound tech-head represents the apex of audio experimentation as we know it. the sound of music as we don't yet know it, the true expression of future soors. etc. etc. then I am going to turn this massane into a seoia-tinted advocate for the Stephen Foster revival

so the segmen roder rewall
Actually, the blush that accompanies
loons' Emotions With Intellect (released
on the Rodern Urban Jazz bleit, please
noted appears to have been written — in
the form of a manifesto, no less — by
the musicaris involved in the actual
production of the music. That music, they
say, "represents a new urban.

soundscape that strives to explore an experimental outring edge. The style has no precenceptions or any laid down guidelines. as it ever moves forwards evolving all the Line A creative style that, people can relate 10, often challenging many resconceptors. A everyoner that takes reto images is undring them into the future fund opporting with PTOTION. AND INTELLECT \* Administrate sentements.

of course, but also, when read in Landen with the muse, a land of edit gulf here with the muse, a land of edit gulf here per close, and all that, to Blame & Justice falls knot Birth of those early frome; Stackov 12%, but this breakhout. The state of th

The arrangements are empty rather than sparse, the breakbess formular, the samples and setures won threabbes by over-use, the melodes, such as they are band and direvolvey, and there is an overall sensation of mosiums talling addeep in front of their samplers, sequencies and Arans Really, there is more experimental outling edge in the unreconstructed adoubts.

maeistrom of The Young Tuxedo Brass Band than in this 'Modern Urban Jazz' The press release (here we go again) that accompanies Osoliotions announces it as 'the ultimate drum 'n' bass' lungle record" (in the world ever, presumably) This is only worth commenting on because the CD originates from the Belgian Sub Rosa label, an operation whose approach to the marketing of music is usually so. eliptical as to be off the planet (and no. I. don't think they are being ironic, à la the Viennese Sabotage label's Inlanous parodes of Techno PR Maybe they want to start selling some records) While I doubt Osoliopors is anything of the sort it is a great record Probably recorded by Bill Laswell, with help from Greenpoint engineer Robert Musso and Nini (the Birmingham D.) responsible for the breaks on Derek Balley's amazing Gutor, Drums 'N' Boss', during a weekend lay-over in New York between sample-gathering trips to Outer Mongola and the Atlas Mountains, Oscillations still sounds like the product

of highly-evolved and involved intellects (intellects with emotions, even) labouring long into the digital riight.

The rish is all There are muted echoes of Tuvan throat singers, a Herbre Mannish flute solo, and Laswell's bass. playing on "Wird" goes some way towards posting a new rhythmic intersection for greesy funk and drum in bass, but it's the bodyrocking impact of the breakheat matrices that set you reging. Nothing we haven't heard before, perhaps, from the likes of Ed-Solo or Ray Keth, but in a climate where all sense of perspective is rapidly evaporating into the fetid air of millennum fever, any record which returns us so throroughly to the bowels of the low end can only be a good thing TONY HERRINGTON

Koch-Schütz-Studer Hardcore Chamber Music BURG 042 CD

Nels Cline Trio Chest

Two CDs in which aural cut-up and fragmentary reassemblage is carried off with an alarmingly cool self-assurance Raging bits, hell-bent violent bits, bits of desperate frustration and sensual climax - all are conducted and solced together with proport accuracy. These boys are obviously in control of their chaotic vocabularies. They've practised together for so long, they can no doubt make improvisations sound like precisely rehearsed routines, and vice versa. The Swiss trio Koch-Schütz-Studer have worked together since 1990, but this is their debut album. The CD cover has a curre from the abstract painter Kandinsky "An internon to revive past art principles can at its best bring about works of art which are like a stillborn child". The too certainly go all out to break apart their musical inhertance Koch's circus solutier-sax, sometimes. remniscent of Albert Avier, is set against Schütz's thrilling cello feedback, A. nocturnal hush is shattered by a clamour of urban sivens. Each track includes a near subliminal array of samples. James Brown, Naked Cey, Hendrix, Beno, Torn Warts, Xenaks, Napalm Death, as well as the sounds of plastic toys, hubcaps, marble angels, sheet metal and a rat.

The Nels Cline Too might use less.



### T Power

The Second Coming

Derek Bailey Gustar, Drums 'N' Bass

Two albums stretching drum 'n' bass into unfamiliar idomatic per se. T Power pushes the music beyond breakbeat cliche. Bailey places the cliche alongside electronic sound, with a plethora of throwbacks to games. But running alongside the subtlety and craft of the pop culture memory tweaks, there's a pervadine malevolent, technology-dominated unknown Royal

relatively populist standpoint. Hence chilly so-fiqueasy effects, where this record really happens is in Royal dispenses almost completely with conventional Junaisms, building tricky new beats of his our

standard and dated Hardstep patterns courtesy of this isn't a Doo Boo-type project, after all, and all the action in this drum 'it' bass is located in the way Balley's gutar extrapolates an elliptical language from the 149) Balley suggested that he didn't expect the must to acceed to either Junale or Improv fans. He's probably like a noisy neighbour hi-fi battle in Hackney, with an almost accidental appeal, like istening to Merzbow



habits. It's also an English underbelly record, fusing, outrageously, two of the key areas of UK musical all right; and just because it doesn't 'work', it's great, WILL HONTGOMERY

frantic collage techniques, but at times are equally delightfully disjointed LAbased Cline sometimes comes across as almost too much of a gustar virtuoso (what on earth makes guitansts so obsessed with their wired bits of wood?" But no sooner do his tho come off a bit short on the old thrill and frisson than they make it up on sheer technical mentioness Twiddedutingered fusion shifts to a wine bar smooth which then study off into shall metallic offs. This stuff, thank God, is virtually indefinable Few will survive a listening with their partisan musical prejudices intact. DOBEDT CLADX

### Moonshake Dirty And Divine COWORLD COMMATION RECORDINGS

W00M028 CD The name conjures up mages of planet-

disrupting frequencies and Sun Ra-like space eulogies, but the reality is much This is Moonshake's third long-playing investigation into "digital discovery" and

"sampladelic modernism" (their words

not mine), which actually means it's the usual Moonshake combination of pseudo-industrial background noise, bad drum-machine patterns and dub bassines, referencing many musical carries but never hanging around long. enough in any of them to achieve

coherence. The backwards warp of tape and treated saxophone float vocal, which possibly purports to be a self-nohteous sneer but instead comes across as faceless and for some reason mysteriously 80s. like some lost Factory signing. Despite celestral titles like "Aqualisa" and "Exotic Siren Sone". krically Moonshake deal in the day-today dirt of empty lives, collarsing

relationships and somewhat hackneved. notions of 'urban decay' - their 'modernism' manifests itself as a kind of rhyming social orlique The music wants to inhabit the same

space which the fusion experiences of Miles and Herbie Hancock mapped out in the 70s, with only the technology used to get there changing Despite its apparent radical sheen, Dirty And Divine never really threatens to break new

ground and at times sounds comparatively lightweight - the basis doesn't really have the depth and boom of the greatest dub, and the drummachines sound almost time and chean It's only when the drums disappear and Raymond Dickaty's werdly treated saxophone is left to float through waves of static that Moonshake really take off. if only momentanly. Perhaps the forthcoming removes from the likes of

Main and Labradford will help launch

Moonshake further into space, where

### they should be DAVID KEENAN

### Ocho The Best Of Ocho UNIVERSAL SIXINO US DOLCOLD

If there's one good thing about Britain's tendency towards the smug Northern Soul Rare Groove/forgotten jazz funk. impulse, it is that every so often a treasure like The Best Of Ocho is unearthed. Although they are almost completely ignored by salsa-ologists, this eight-piece Latin funk ensemble has been championed by English yazz dance

supremos who spin "Descarga Con Bajo" and "Coco May May" next to Lorine Liston Smith and Idns Muhammed Along with ex-pat Hartans Tabou Combo and the pan-American Fano. A1-Stars. Or ho represent the population of New York syncretism. An ensemble of African-Americans (sometimes augmented with Latin grants like Charlie Palmen, Adalberto Santiago and Manny Roman) turned on by the Bio Apple's short-lived hunger for mambo and bugalit, Ocho played storming variants on the Cuban son rhythm that, since its arrival in New York, had co-mingled with

Puerto Rican folk music and funk horns

"Flautira" borrows liberally from "Suicide

Is Paniess" and "Salt Peanuts", "Undress

Orbo even incorporated elements of

non and waz standards into the mix

My Mind" features a thunderstorm grashing into a vibes solo -- more than a touch reminiscent of "Biders On The Storm", and "Descarpa Con Baio" has a bridge that was probably lifted wholesale from Ramsey Lewis The plory of Ocho, though, is a rhythm section which, simply, kicks mucho ass

On tracks like "Hot Parts Boar" and

"Ozra", Charlie Jones, Donald Howard and Butch Johnson greate torrents of polythythm that would duzy Tro Puente. while their supernatural feel for the rlaub legans the singer smarmier numbers from drifting into tropical schmatz. The Best Of Ocho is a fabrious. record sinker than Eartha Kitt in her leopard-skin finery, as sustaining as Al-Green and as smart as either DETER SHAPIRO

Palm Skin Productions Remilixir

Even during his relatively straight-ahead ezz funk stape. Simon Richmond (the beard behind Palm Skin Productions) had an ear with a deceptively broad range and displayed a willingness to allow some grit to stay behind in post-Talkin' Loud fusion's senteed nimbral. storehouse. This might go some way towards explaining this occasionally beatless album, comprised of eene ambience and moon-funk synthscapes from someone we're more used to bearing dish out oily variations on "Expansions" or "Lawne in The Cut"

Although there's nothing here that's as good as "Sipper Suite" (an epic taking in HinHon, It inglism and free-ish sizz binwing that appeared on Mr/ Way's first Headz compilation). Remitter represents. one possible route of escape from both the smutteer-than-thou Mo' Wax school of abstraction and the bone-dry pool of jazz funk niche This album is largely about tone colour severely mutated trumpet doubled by high-ortched transformer

scratching on "Fair Seven", Ennio Morncone guitars rearranged so they sound like The Guo Brothers' athers on "How The West Was Word, buttling and hissing keyboards on "Trouble Rides A. Fast Horse\*, and a set of pieces featuring Ambient washes causht in the doldrums The second half of Remiter is where Richmond truly flees from his past. With the exception of the evocative percussion collage of "New Love Games

For Your Monkey', the latter half of the album explores the flipside of jazz funk's ignorant biss -- complete disengagement. At least yazz funk is committed to the self-professed

prooviness of its own corner of bohema. much of Remitor, though, seems to owe allegiance to nothing but a couple of Future Sound Of London records. Which is not a bad thing, but how much difference is there between a guy who believes in nothing but the disembodied sound he creates and a 70s LA studio misinan? PETER SHAPIRO

## Zeena Parkins

Mouth=Maul=Betraver

### Chris Cutler/Zeena Parkins Shark!

Zeena Pariors was born in Detroit Michigan, home to the automobile industry, race nots and revolutionary 60s. groups like MC5. It was here that Parkins was urged by her music teacher to take up the harp as a secondary instrument, one that she was destined to stick with and eventually carve out a creative career for herself with when she moved to New York at the beginning of the BOs. She soon teamed up with John Zorn's Cobra project played in Butch Morris's Conduction ensemble and joined Tom-Cora and British guitarist Fred Firth in Skeleton Crew Since then she has involved herself in numerous touring and

recording projects including a recent

on Chrotorm, an incendiary Japanese

contributions from Optical B and Melt-

Banana Parkins has now established

horself as a major force in improvised

iam-style album which included

quest appearance alongside Filintt Sharn

music with a significant back catalogue. and a busy future ahead Her most recent group project has been to form The Gangster Band which involves sisters Sara and Magge on volin, celln and voice. Irm Pupilese on drums and vibes, and Mark Stewart playing guitar, mandolin and additional cello Mouth-Moul-Betrover is a work in two halves that has its roots embedded in the New York Tearsh underworld. The first half, "Maulf", takes its inspiration from an ancient Yiddish-based theives language called Rotwelsch where familiar words were altered to provide an insider's code that the police were eager to crack. The texts used in "Maul"

are partly taken from a police interrogation with a forger dating back. to 1893 and there is certainly a sense of secret history home disclosed as The Gangster Band unravel their

accompaniment to this seemingly mundane incident. This they do elegantly and mysteriously, projecting sound mages that are steeped in Jewish culture and provide a possible alternative to Form Morricone's soundtrack for Seraio Leone's New York Jewish panester egic Once Libon A Time In America. The same feeling flickers. through both of them

The second half, "Blue Mirror", concentrates on the notonous lives of early 20th century Jewish gangsters who are resurrected through phostly voice samples that have been electronically treated Arrend these Darkes and her group construct a powerful arsenal of machine pun percussion, electrifying string plucking and half-whispered vocal threat, to create a smouldering atmosphere that rocks with suggested offra-violence "Rive Merce" is this record's best shot, a work which combines musical diversity with all the entty black and white hot action of a classic 1930s gangster move

On Shorld the harpst joins forces with renowned British do immediaeccussinosis. Chris Cutler on a recording which documents a pair of concerts they played together in London and Bologna Both are equally matched and, as all prest improvisors should do they listen. and interact with each other to achieve the bugest possible reaction from their sustably sturned audience. Although there is the occasional arope in the dark. while each player hunts for the next object or string to be, when Parkins and Cutier get into pear there is no storoge. them. The ambience smacks of

Cutien/Firth concerts of vore, especially as Parkins plays her instrument more. like a Fender gutar than a classical harp. - a rough edge that Curier's inventive percussion is only too willing to scrape up and down. When it stops basking and

gets hungry. Shork! has plenty of bite. EDWIN POUNCEY

### Scenic Acquatica

WOOLD COMMUNICATION WEREOUT SORKE OT

### Scenic Sage EP INDEPENDENT PROJECT RECORDS IP 054 CD

Accustors is the second album from the group put together by Bruce Licher, ex-Savage Republic, and featuring bassist















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This Heat Made Available — John Peel Sessions

Rough Trade, but before that they made a tape which, as was

EDWIN POUNCEY

this new venture) have managed to achieve here is to squeeze all the energy. importation and row outs that writhed through Techno Animal's acid-infected large intestine and concentrate it into a smale shot of pure notency. Colonized is a sound drug which, when administered. will cause severe bouts of uncontrollable muscle contraction accompanied by a strange tingline sensation of brutal lov and uninhibited bravailo. In the way that Jananese cose mester. Namo Asabito can summon un various.

What K Mart and IK Riesh (Martin and Brodenck's chosen name de niume for

sonic states while retaining the same basic line-up of players through his High Rise, Musica Transonic, Tohio Sara and Mainliner ensures on Martin and Broylands have developed a similar approach in their creative relationship. Instead of quitar driven psychedela, however, they use a moture of Techno minimalism, dub and Electro, all filtered through a studio attitude which insists that the music is all emportant while the nersonalities involved should remain mushle

What Colonized offers goes beyond the purry dictates of dancehall fashion is ntro-boosts Techno/Electro cliches into another dimension of sound and inner usion. Others will eventually follow but by that time. Sidewarder will have moved on

EDWIN POUNCEY

# Spaceways FIRE FIRESO COLP

**Telstar Ponies** Votces From The New Music

Fundy how common influences can be interpreted so differently. Both Spaceways, a Bristol seven-piece, and the eternally out-there Telstar Pomes. (reduced to a dup at time of writing) pay at least tip-service to free sizz exponents. and to all things cosmic in their pantheon of inspirations. A cursory glance at the song titles is a bit of a grassway "Recrisem For Ra" (Spaceways), "Rells For Albert Avier" (Teistar Pones) The danger, of course. is that by wearing your influences on your sleeve you raise expectations and invite comparisons which may prove to be inappropriate

"Shaving the stubble off the jazz chini"

but with additional input of woodwood stones and percussion from the VIDOW AMEDIA CO. individual members. Clear and simple melody lines are employed, upon which instruments cometimes longely as with "The Isle Of Caldra" and "The low-Curve\*: elsewhere asserst a rhythmic Underground and Stereolab ("Droma".

"Modula Rasa" The Sage EP is more driven and overtly 'Western' in style, bridging the gap between the epic musical sweep of Acquating and Scenic's crippes. The two lead tracks, "Sape" and "Another Way". resort to a more conventional rock lineup and are backed with three tracks from 1994, originally released as The Keso Run 7", wherein the group's more frantic, desert-tinged roots are exposed TOM RIDGE

guitar/bass\drums/keyboard ensemble

are overlaid multiple layers of

intensity recalling The Vehet

### The Sidewinder Colonized

Like the vengmous, muscle-powered desert snake they have named themselves after the heats renduced by Techno tag team Kevin Martin and Justin Broderick are swift, sleek, coiled and ready to strike. The Subsworder is a completely different beast from the dup's other incamation as Techno Anmal Where that particular entter locks its teeth into extended dub dreamscapes and HoHop hallucration, this version prefers to book fance into smaller drum. 'n' bass bines which are, by their very nature, faster and louder. The longest track on Colonged lasts all of S 3B, with the shortest clocking in at 1 05 - which represents a quantum leap through time from the epic sound blasts that sprawled

across TA's Re-Entry

cinematic imagery. The emphasis is on the direct, and with this the music makes an emotional connection, conveying a warmth within its spaciousness. It's somehow very earthy and exotic at the same time. Ritering the traditionalism of The Band through the open-ended nature of contemporary instrumental alternative rock. In may ways Scenic fulfill Gram Parsons's desire to create "cosmic American music\*

James Brenner, formerly of Share

Burlesone (the cutfit which powe both to

Grant Lee Buffalo). Scenic present a

paradox they imbue what is essentially

very open, straightforward instrumental

rock with a high degree of sophistication.

without highing its impact. They manage

exploration, without resorting to cliched

to conserv a prest sense of space, with

attendant moods of desolation and

notions of 'big' sound or widescreen

At its core the group is a

is the slopen on the sleeve of Engenuery debug the (generally total) natch) Trod Certainly they're adept at marrying modern sizz to programmed breakbeats and samples, producing something that gues off plants of heat in the process "At Home With The Snake" seamlessly shifts between programmed and live percussion, with taut blasts of brass it is however, more alon to the sort of testifying jazz played by the likes of Charles Minaus than unfertured cosmic freefall. "The Man Who Fell To Fastors' is more Techno-driven with overlant page chords, while "Charlie X" and "Bire" utilise relaxed electronic beats If anything free jazz was onemally about subverting structures to explore the new, while Spaceways stay rooted to

year structured rhythms, however

perboylar evolorations with a view

conspicuous lifeline attached

modern and fractic and undertake their

The Teistar Ponies on the other hand are most firmly a rock group, and on their second album they've abandoned their more concise tendencies to go for a senes of epic songs, mainly structured around a constant build-up of upreleased tenson, "Last Outpost", "Shizuka", "A Seather On The Breath" and "Does Your Heart Have Wings?" all pretty much follow this blueprint. They sound nothing if not ambitious. Interestingly, this apparent lark of an editing band is grospetup of an openness at least similar in spirit to free pazz. It also shows in the group's more contemplative moments, as on the begutiful title track, and the eene "La Venna', where a multiplicity of chanting voices cohere against a backdrop of loose drum fills and scratchy gutar chords. The aforementoned "Bells For Albert Ayler" may be little more than naming names. but with this release The Tektar Ponies. have taken a signifished into the unknown. with a real willingness to take risks TOM BIDGE

Summit Weeding The Cliff Edge

Cee Mix
Home Is Where The Bass Is

Dub is one of the few sciences that encourages belief in sprites and demons. The music's erasures create the spaces through which the sprit — be it playful heave you abound Borth London's Summa and Hannover's Gee Hin weld helds of basis. Borth London's Gee Hin weld helds of basis. He was been been greatly all points of the world between the some been grampates as the hep of seeing an unserned been-make victory in other masses there may be come presence to be had in such predictable manaceures indeed, some obliv wards can allow one the massic equivalent of her-flight excretions to the advantage, but till on.

exeroses to their advantage, but title on either of these docs surprises. In Summit's case, their debut strains hard to suggest a dub detrainment hard to suggest a dub detrainment have been supported to the surprise of reason through a sensory overload of noise elements, which once in place, they're too releast to someoily disologie or reduce or, better, pulvaries to create the restring space. The docs is unnecessarily duthered, yet all its noise electronically beased for prevent them

straying from their display class. Claimer is one thing you carril accuse Core files of His date might be the less adventured of the part, both fer filtre his first charged in the claim of the claim of the first charged in the claim of the claim of spring of a misside decho-in-disc south gazar with ragger a fissiblate of depochad restallary feet and present spring of a misside probability of part of the claim of the claim of part of the claim of the claim of part of the claim of the claim of part of the claim of an above of a missing place and part of an above of a missing place and part of part of

### BIBA KOPF

David Toop Pink Noir

This is the least bornig album you're likely to hear this year. Pink Norr is a multi-bimbrat, four dimensional collage which binds meditative calm to resiliess invention without compromising either, and which unites East and West, tactile and ineffable, encent and postmodern in a discool, infulfive, non-opedifically.



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### soundcheck

evocative and frankly dizzying array of tromps-/forefic testures

compact-funds testures. The most being sket the is "Ultra-Pages", a phrase with cast to mad the endless layering made possible by graphics acutages like Photoboo, and within a sign of any as any of describing the implicative density of the mass herein & Durad Toors's density or redemptine—for removed from the browstone specified spending observes hours with a marker pen and a affect of pages. Sprailing this geometrical flocustoms into rissaturated, owner monitoring Yooks.

geometrical fiscinations into infesaturated, opaque monotory Tocop's command of digital blending techniques always lienes space for luminous climit. The music on Perk Noir brings to mind two pusting, alem mirrors licing each other, beinging into being infinite planes, endestily multiplying tones and timbres, and flading gradually into subsonic.

intangible deoths "Pink Noir", the title track, is a nine minute odvssey. It abstractedly thasers the stale and smoly tension of John Zom's Syllone in its first 60 seconds before admitting the fidgetting flumes of Evan Parker's saxonhone, which occupies the sonic hinterland between receding goose ones and rodent chatter. spitting piercing harmonics and electing mutant sobs. In place of focus there is a manellous multiplicity of sounds, sounds breeding sounds and opening new discomfitting lines of some descent, their mutational laws held in check only by Paul Burwell's insistent, arhythmic hi-hat. cymbal. There is a fragmentary, alchemical voorlop at work here -instruments are by turns possessed and

alchemical voodco at work here instruments are by turns possessed and abandoned until the music eventually subsides into uneasy post-ritual stillness, radiating waves of luminously ascending digital chords.

Elsewhere, distributional vicinis souther humanists, bett de etc., although its other most, they are displaced from all reads of the ethinographic spectrum. "Usera-base" immerses half-based orientatis of Farry, Craddock's quarts southly estiguist en abstracted and ethiopiamic electrocounts trimbies, white "Sugar Footatis Charcos Some" thomes and encountries the 'imped questioner of Omeralia planning with husaned bowed whitmens that busy and processing processin

For over an hour, Ank Nor brings into being a multi-planar kaledoscope of sound which somehow manages to avoid appearing clustered, and instead both demands and induces a mediational listening state its fractally modulating emotional impulses evade language and instead teem deep within the shadowy crevices that separate adjectives—so or best results, remain completely calm and completely alert throughout.

### CHRIS SHARP

Mark-Anthony Turnage Your Rockaby

Lifest approximational Turnippe's music when the RRCSD performed Minhr Dances (alayed on this CD by the London Sinfonetta under Oliver Knussen) at Marta Vale in 1982 in keeping with the spirit of the age, too much New Music at that time was replete with empty, quasi-radical gestures, offering facile shocks without substance Turnage has proved, as he then promised, to be one of the few voungish) turks who can effectively combine melodic fluency with visceral excitement, well-enought form with nhousel nower, who can be convincingly cauge without home crass Despite his assured control of musical language and instrumental resources. Turnage manages to sound close to the edge. There's a always a feeling of

Despire in adaptive control or imbodilangage and instrumental resources. Turnage manages to sound dose to the edge Them's a sharp a being of senior being out for something, as to beyond resolve or starting to be secondarily disappearing round the instrumental disappearing round the instrumental before you can exist to offer the most makes you feel their that starting the pursue it has written poly yet ad wheat of the pursuer. He used this quality most pertnerely in his britishnit. 1999 peers Demond Cut, where he reletted to this own authma and the dying Pancher Manages stuggle for an dright process of the dright process of dright pr

dying informer instrains stragged for an Turnage carded four aboutly in promps through a flainthoyant annisciple deportantly hange on to se misded estaptive flower that the published sanity. When I heard it in concert about. Bit months ago I let that the published and deportantion were both admirably obvious. The sattering effect of the studio has tarmed much of the trune power of the concerts, and as the Promis recordly the duling effect of reterments seemed in how melooded the effect performance so that it sounded have the size Petrotal consideration. remans a striking experience.
The last work here, even more dazzing than Your Robizoly, is Dispelling the Fers:— a double concerts for the trumptes of John Wallace and Hakan Hardenberger, who give a staggering edge-of-the-sast performance.

### Various Artists Sugar And Poison

VIRGIN AMBT 16 2CD

For his third stab at the art of compilation since his successful Ocean Of Sound companion, David Toon tarkles. that least revered of non serves the soul hallar! The collection which eathers stalwarts like Isaar Haues, Smrkey Robinson and Al Green as well as more obscure also-rans, isn't far removed from the 69 Love Grooves For A Booktyl Evening types advertised everywhere. Its ambitions are different, however, and its nerverches are its own (the subtitle roads. Toul do Soul Bollack For Sentences. Cinics. Sex Machines & Sybantes) The soul ballad sence is fundamentally revolutionary: the first to be specifically designed as an environment for sex (this

ownership of steren systems, and by sexual liberation's main conducest its marketing power). In smoothbeat, all of poo's contradictions clash most violently The trile Suppr And Poson is telling schizophrenia beats at the heart of this collection, where Nack America is associated with self-confident wealth and mass-marketing with spontaneous. outbursts of lust. Unwittingly or otherwise, Suppr And Poison is a masteriy survey of decert. Only two tracks. Techan's "Chaon" A Dream" and Curtis Maydialris "When Seasons Change", expose insecurity in ways that are not transparent seduction tactics Elsewhere, the equation of seduction with profit - present in all capitalist forms of culture, but never to such a level - dominates the voicing of existential doubts. All Green's "I Didn't Know" is the allhum's neak in that respect. After Green's desperate efforts. at expressing his craiming fail to assuage it, the female chorus insistently whispers, "I dight know", taking desire to unprecedented levels of soft-socken torture. Everything in this sonic world. reduces to the pain of self-loss, until a threshold is passed where the actual,

terrifying craving which lies at the heart of sex is heard and the oconomics of the record industry forgotten. But it is a unique moment.

unique moment.

Bisenhere, curring craftsmanchip has its rewards those of being seduced by a gifted hypocinte, in the full knowledge of ones own hypocing. And in the cleaning harmonies in the neer-catabonic temps, the tamiliar warmth of late 20th century consumers milds us into a sleepy frustration.

heartoon.

I joint that I supper David Toop of suffering the aums out of schroodheas which provide the whole provide the provide the whole provide the content and the private needed songs about grown requirements after candidat puppers from the heavest or two 1 heavest one than the provide the provided the provided the provided that the provided the provide

### Richard Youngs

Festival
TABLE OF THE ELEMENTS 21 SCANDIUM CD

marks possible only by the wylecoread Kind of a LaMonte Young mous the had beard and painful een rhetons. Richard Youngs is a Glasgow based composer born of the British Improviscene, a scene he is convincingly outgrowing with his recent, increasingly bold ventures into uncategorisable soundmarringlation, drope-displation and minimal space doft. Through a mountain of word on labels such as Forced Exposure and Majora, Youngs is establishing himself as a modern Minimalist, utilisme chants, old Casio keyboards, gurtar, wolin and assorted kitchen implements

keyboards, guitar, vrahn and accarda kazdran mejerement, Fernade careaca, of the inegative Fernade careaca, of the inegative Fernade careaca, and character accusations and off barriad and entrange but with reverve, belt and the beautiful favor of electrocords. On this plasming, favor, Carrad's work with Featur gromes; to and the procession of the slade of the works it for surprise, then, that Youngscentrally based we favor show the favor of the procession of Seats with Carradbatch share an extractive sound includes but the procession of the state of but the procession of the state of but the procession of state of the procession of state state of state state

### LEO RECORDS Music for the inquiring mind

### NEW RELEASES SEPTEMBER 1996



### CO LR 237/236 ANTHONY BRAXTON WITH THE FREO SIMMONS TRIO 9 STANDARDS (QUARTET) 1995

Every new release of Anthony Braxton brings a question, what is it this time? O.K., this time it is a double CO recorded live with e too of professional be-bopers Brevion nievs alto seventhone and fine as the band goes through rine jazz standards Cherokee, On Green Colphin Street, All The Things You Are, etc. Ouretion of the discs are 65 and 51 minutes. Notes by Art I apon-It is obvious that Braxton's imagination is



### CD LR 239/240 SYNERGETICS PHOMONANIE III; EVAN PARKER with Jin Hi Kim, George Lewis, Thebe Lipere Carlo Mariani, Sainkho Namchylak, Walter Preti. Marco Vecchi. Motobaru Yoshizawa

The title says it all increedible congregation of musical talent playing increadible instruments: Imbumbu (African dijeridoo), komungo, launeddes (you have to hear it, for it is impossible to describe). Tuvan overtone singing, electronics, computer, etc. Occumentation of Even Perker's historic two-day project in Ulnchaberg, Austria, in 1993. Ourston of COs are 72 & 78 minutes.



### CD LR 241 THE MICHAEL JEFRY STEVENS COMINIC CUVAL QUINTET: ELEMENTS

Young lions of the New York improvising scene (Micheel Stevens - pieno, Cominio Ouval - bass, Oom Minasi - quiter, Jay Rosen - drums, Mark Whitecape - saxophones) on through 13 spontaneous compositions created collectively. Notes by Russ Summers, recorded in 1994. Our previous minage by Michael Jefry Stevens and Mark Feldman (COLR 225 - Harku) got outstanding reviews. You better wetch these guys.



### CO LR 242 EUGENE CHADBOURNE: BOOGIE WITH THE HOOK

Duce with Derek Balley, Han Bennink, Charles Tyler, Volcmar Verkerk, and John Zorn, Full-bodied CO of 69 minutes, Mad Professor this definition, not ours) (amms with the fathers of European and American improvised music on guitar and dobro, but mostly on the communist 5-string benio Hilanousi But what does Hook have got to do with it? Well, you have to read Eugene's notes to know the enswer

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# harmonia mundi -



EK BAILEY Derak Balley, DJ Neg Guitar, Drume 'n' Bau

IAMES PLOTKIN

The lev Of Disease



Dowey Redman, Joe Rosenburg, Michael Iresand Today resen. Beider Luras FTHNC CD MAYE A Tribute To Ornette Colombia MUNIC AND ARTS CD. CDASS





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Tricky
Pre-Millennium Tension

Any masses in the date of the

Tricky has been loved for his alternation — a photographishle substance in his case, proven through lyncs, costnetics, choice of samples, entra-musical behancur, ust name it. What a diagnosus environment in which to work, hopeless hacks will illustrate your character for you, a loving, despited, progressing (closh that moons its Self-consciousness slithers all over Pre-Millennium Tension, from the apocalysise title to Tinkly's vocal delivery a foul whisper railing with dark green philegri, cursus, and malize. First quote, first trock, comes from the Message<sup>1</sup>. "Don't *push me* 'couse firm close to the edge -", which is the quoted fun; we might have expected

on "Attermath", but instead we got David 5; on their arse. Fresh possiblities opened up.

Now worke getting what we think we should be getting a murky, bog-mud sound, less Skirney Puppy stampling through snot, swamp ministers sockmised, swallbased legals; click-abood clifformation harmonn, of not clinical guarant and beas guitars. Si, Cooder sching with the bends, Tricky being neaty, Markins all warped out of shape and almost Phase or Toucer's "Allentonics" (hough less cheerfully blisik), cut off in mid-flow, if you could call this "Cut." Ninet. - "approach a flow."

Tricky is an adept in the studio Like other Brical based musicions for some reason, the greenst a hazard. The technical shall are become an obsolde to expression, or the entire content of the music, or the golden goods the record company craves. Thirk of Smini & Highty, Nelitee Hooping groups the record company craves. Thirk of Smini & Highty, Nelitee Hooping group stem steets consists at the Wag to efficient Mislamina production in less than ten years, evil consists at the Wag to efficient Mislamina production in less than ten years, evil

So Tacky seems to be hulling away that invariance coasont to interfack finely detailed sound sharps, golded couplines of girls. With teachers of properties of the properties of a fisher on the brink of moderations, some transsuringing and of a cost concept, since the condition of moderation from the company through properties of the cost of sharps of sharps and off-cuts with vester clarky. Higher the fishes the fishelf hampened some further migrate to broad from all further actions of the costs; montes, make whether the cost of sharps the cost of the costs; montes, make the cost of the costs of the co

were the first easily conjust assuments I had heard in years, and all the disported hulling fustory and nearing of 17th Set 5 Sorregi or "Plano" sounds like experiments provided to a person with a bet of hetary. The only track I have any case to reward to "Gestell" fustor, which releases net locately of the concernity for the more and Jahl Wood 7th, and is Innovative the great more and Jahl Wood 7th, and is Innovative the great more and Jahl Wood 7th, and is Innovative the great plan pick, just raying on to the intoxication of music. Seemingly assembled from more carriers (see the Perly) in piece refearch the viece of controlloy delsis Sely 1

name, a secure or many see symmetry.

Thingly cares these scene rependence to those Japanese step shoes where purpos are supposed with magnifying glosses, the better to stocky stored and stoleyaled details persisted in the security of the stocky stored and stoleyaled details generated. There is been to come, let us hope Tricky pulls back from than deals before hers pushed right off.

AUMI TODE.

emotional content for the sake of academic pursuit.

What makes Youngs uneque is his grounding in the Break lisht brathon, his Anglices of nasid swing conjunging to Productions of a Tim. Hart Schot Times and the State Schot Times of missed orders order, with Amas of missed voices and the State Schot Times of the State Schot Times of the Wash disable profit the Wash disable profit the National Schot Times and the State Schot Times a

sense of pace and guil Keyboards are phased backwards over slow, lumbering per cussion and glockerspell as Young's mantar gathers pace and segon of feeling other lacking in the Ascension/Skulflower school of British Improv. Only Current 93 and Keij Hamo have othered such hospiful refuge.

# Frank Zappa

RYKOBISC RCB 10574/75/76 3CB

Lather

Frank Zappa is the postmodern composer par excellence. The collapse of high at and popular chaired destructions, selected all, patientle, bookings and recombination—all the relevant Pelior preregutes are abundantly present in its such. Numbers in the more apported than in the long awated platter (preconanced restriet), craginally 44 Db ses frow on three CDs intended for resisten in 1977 but with vision and region of the musical area with a selection of the musical area with a selection of the selection on "See Virolation in 1979 all units or CBS lives later carried ou and or companionments of the wines or the companionments of the wines or companionments of the wines or the companionments of the wines the wi

Zanno In New York (1978), Studio Tan

(1978), Sieen Det (1979) and

Orchestral Favorites (1979). These last throp ally one wore social without personnel information and with nonauthorised (by Zappa) artwork. Artually, Gary Panter's solendidly profesque cover (flustrations (about as manic as Duck Man) housed some of Zappa's most impressive and sophisticated post-Mothers sazz rock and orchestral compostions. Now beard under one roof, as it were, the astonishing polystylistic sweep of these works reinforces a view of Zappa as a genuinely subversive force in contemporary music, armed with a wde-ranging compositional intelligence and unburdened by conventional music culture mores that demand the hierarchical ordering of various idoms

 — the most pernicous being the division of musics into 'serious' and 'popular' categories, still athered to by some BBC Radio 3 presenters.

Disc one sets the unpredictable tone for the project yearing between the ribald satire of "Broken Hearts Are Son Asshales" (dightly different version to the one on Stoir Verbout) and "The Legend Of The Illinois Friema Bands' to the delightful Beach Boys parody Tiemme Take You To The Beach", to the brillantly crafted "Revised Music For Guitar And Low Budget Orchestra' which runs into "RDNZL" ("Redung!" on Studio Ton) Taken troother "Doussel Miles" " and "DDN71" norhans constitute 7anna's finest compositional achievement. The transitions between and simultaneous lavering of, avant garde chamber music. sizz rock and mutated dance styles (some bordenne on slapstick) are metrically and thematically sophisticated. vet always resolved in a remarkably

entertaining manner Lots of nppling mannibs, duzzling jazz piano from George Duke, and an emotionally charged blues rock guitar solo by Zappa — one of his very best at Disc two includes at attendance live version of "Honey. Don't You Want A

Plan Like PHe?" (with mick-song hedder and causer E2 pus-down). The hismost privarity Whote? was a grobly withdrawn from most copies of Zeopo in New York. allegody so spart the blushes of another Warner signing, but here gets a full ameng, and the infracelely smoothy guitar and synth solics described here as "Lather" later reviewed the unfrongstable trisk I Promise Not To Come in Your Hough?

The final disc includes the comic epic

"Gregory Nectory", in which a host of doors are imaginethy intervolved along a norsilve-sisting hoppifiele Age 'countercolumn' and corporate marketing. As so other in Flank-Zappo's work, the buting cylinicand of the lysics missibly oversit the ear from the warmful of the delicout's warped misodes Flavever, close siteration to the music will be remarked Zappu deviceles work seemanded review mass sugger but did misode from the sugger but did which less part did not only the whole he part did not out for the wonderful process.

CHRIS BLACKFORD

### Hector Zazou Reivax Au Bongo

Hector Zazou Geographies/13 Proverbs Africains

Hector Zazou

MADE TO REASON MITH 20 CO. "Made to Measure to flesh out the theory of postmodernism." So rurs MTM's modest axiom. But who better to make the word flesh than that master of alluoren M Hentoy Zaores? The troubarious of the hyperreal, at last lodging in the international mood-music elevator where he rightly belongs after the success of Sonos From The Cold Seas, now cashes in with three back. catalogue bigares. A bit vulgar maybe, a bit rockst perhaps, but it should keep the wolf from the door and collate Zazou's hard-to-find and far-flung repertoire into handier-sized chunks for those interested

There are few artists whose work begs

simultaneously so many and yet so few

words as Zazovia. The music on all three albums is opaque, suggestive, colourful, it is diatonic, accessible, sensual. Yet it is also superficial and infunating, a mere nothing, a tribe of pleasant threads and teases. There are shuffing, spooky beats, sunny-side-up stylophone dittes, rapt Holy Minimalistic contemplation All centres identifiable in music, however, are rendered milto conorflinis For instance, the grave, lamonting string spronties nermeating Geologies are pure Shostakowich, from the depth of which sprout moras and West African chants. But it sounds like the most natural thing in the world. On Revex the cross-pollination is even more discreet. A kind of Condide this same on a concept album has Zazou's Panglossian hero Reivax at large in the idealised African republic of Bongo, as such, we

are treated to an idealized World Music from an idealized world without borders. The seamless marriage of different musics to a point whereby differentiation disappears is Zaccu's genius. Take the moody, ambling, distant tribal vocalising of Geographies, which seems a logical part of — rather than a counterpart to — pastoral, shrimmering, suconing

electronic backwishes. This is music that sort apparently patchworked as with most multicular product, it seems to have been concreted as one entity. Crusal, of course is Zazou's scholarly frontives for extrarrely which deep chords, others in more keys, which enable ambiguous modalities to float free and reduce differentiating phenomena between

orrentating preservation (and operated hand) associated land department imaces.

Zerou's companies refusal to sense.
Zerou's companies refusal to descriptions.
Zerou's companies refusal to

leaves the ears and the mind Inpolessly strating for inference points. Best thing about Zazou? You can play him to your gramy and still have the hippest record collection on your block. Zazou desirit only demoish borders in music, but in his audence also with music, but in his audence also with suggestion From Zazou and from his netweess. All, whough already, Just get melweers. All, enough already, Just get melweers. All, enough already, Just get

out there and buy the records.

PAUL STUMP

### in brief critical beats

Peter Shapiro listens at the sharp end of this month's most blunted

nacco 1 or This EP's centrelecion. But Theat', a a materpiece of overload a Highling beet that's too flast, big bass sound, lots of desortion and a fuzzed or open that might have been what Sty Stane sounded like from the bods row of Shes Stadem can 1949 Smallery. "Chewirf Bacco" is another upbear transfuring the sound through Howel's mammods amende through Howel's mammods amende through Howel's mammods amende with an uncomfortable spell of rhythmic finances.

Headrillas Headrillas EP rusviros russinos a 12 Just as Heavy Hetal funk once promised to be the next big thing, this new amalgam of white noise and big beats promises revolutionary cross-pollination, but its inevitable generation will mean that no



### Various Artists Miscellaneous The 2nd

Various Artists

Electric Ladyland II
HILLE PLATELIEM MP29 CO

The examination of what is colleague above that is custed complexation—an interference present the time production of the production and interference of the consists, offering services agreement to the diseases, such consists, offering services agreement to the diseases, such consists cannot be consistent of the size services to the consists of the consistent of the consistent consistent consists, and be consistent or production to the consistent of the consistent consistent years and consistent consistent consistent years and consistent consistent consistent consistent consistent consistent consistent consistent production of the consistent consistent

Proof, the time flower and from the claim Security and Committees a Sharp's security and Committees and Committ



Vad, it's left to Philude's 'Alten waver' ('waves moving transversely across a magnetic field in a pleamet,' and industrial soundinct acrossors of Perim to comy the Govern to and the UK is sail paying dividends, and research deeper Islands and the UK is sail paying dividends, and research deeper Islands sond sones smillarly return to the Company of the Company of

Hill Fileschaus Electric Looky and some smokely related to beginn beef code, and office impose held these species popular beef highest selections for two proceedings from the consideration of the proceedings from the consideration and the consideration code to the consideration of the object to Enquiry and Looky and Consideration and

ROR YOUNG

one will remember it ever happened next year. For now, though, this Acidbest behiemoth by the same people who brought us "franqual Elephantica" sounds pretty good while it's playing. Ten minutes later, however, it all sounds like Peithones mer.

Daniel Ibbotson Souped Up CLEAR CLEAN 14 12 More Electro squiggles meet Anhes criticises from Clear Part of Electra's charm is its navery about exchancing, but the loops, mode-mocent reinterpretations by the lisis of Like Statemage publish the childrenses into the top-culti-the-line territory inhabited by pre-publescent films stars with public pre-published films stars with public look harrors bibotion reads a smilar lant, but on "The Bends" and "T Future Wonders' he manages to trees up

enough groin-thrusting funk to keep the toy companies from knocking on his door

Innervisions Insade Yourself servisions with 1299 12 With certain great dance records, like The Temptators' "Papa Was A Rolling Store", it's hard to magine that people actually danced to them "Insade Yourself" is another one so attorishingly

bleek and hollowed-out — it almost sounds like the residue of another track — that whatever momentum is painfully bottle drum break does manage to build up is immediately dissipated by chithonic drop-out.

Innerzone Orchestra Rug In The Bass Rin Howay sport 127 Originally released in 1992, this is probably the sewel in Carl Craig's crown. This jazzy break decorated with a tough bassine and Hancock-esque keyboard workputs has passed into legend in Jame nart herause of Junglists Fabio and Groovender playing st at 45. For all the wealth of remov talent on board this ressue - 4 Hero. Peshay, Kirk Deplorpo, Claude Young - you need to look no further than Craig's own "Jazz Mix" Where the others seem to be in see of the organal, Craig has made the track even more wassed out, with labyrinthine dubscapes comprised of copea fourshes and descending accustic bassines While everyone else is emulating the simplicity of The Crusaders, the "Jazz Mix" would not be out of place on Miles David's On the Corner Absolutely breathtaking

Intense Dusk: TB Dawn'
Geneses Project nazzar war.
Geneses

Maxwell House Maxwell House start for the House start from root or 2 DE Erill The Landing sout recover error or 2 Jazzasi, Detroit-style Techno that wants for a land sout fair for the start for the decrease of the start fair that start for the decrease to the decrease of Larry Head? Either way, these two releases from list of Waght resident Max Brennan (of Fereiss ADP and Universal Being Tame? I manister dunce may's useffining arone into the

scribbled code, norsense verse of a

lonely boy's diary

Mr Electric Triangle

Kosmosts In Dub 2 800, 7638 249 A double LP of removes that consists largely of lugubrious, atmospheric beats and samples. The stars of the show are Red Rum, whose moody moves manage to make more of the genre's conventions than most. "A L'Uomo" is a solendid little mutant. drum 'n' bass number, "Praga San" constructs a fierce groove from an altered Benry Spellman sample, "Magnolias" is slow-burn instrumental HipHop, and "Blow Jam" just rocks Much of the rest is painfully slow stuff that sounds foggy at 33 and like misapprehended Jungle at 45

### Purusha & The Lovely

Genette Gasoline souspouse souvo cos 12º Morose downtempo music from Leeds that uses some ramshadde sources to meete a rickety groove. "Gasoline" features both Son House and Elmore James (I think) slide guitar licks in its quest to out-swamp New Kingdom. while "Cambigil" dubs-up a People In Sorrow-era Art Ensemble Of Chicago instrumental breakdown rather effectively. They've realised what Kruder & Dorfmerster already know blues timbres and slurred notes sound great in a TroHon context

Salient Sonelch Citizens Of Earth EP CLEAN UP CLP022 12" Thaven't cared much for Clean Up until this rather good EP of HipHop and funk outups With samples of Funky Four Plus One and early BOs New York college radio, this feels like it was made by someone who grew up listening to Mr. Masic and Marly Marl (which can only be a good thing). Enough weird sounds to keep new converts practising and enough heats to keep old heads. nodding.

Studio Pressure Relics (Remixes) common is con into in-Removes of an old Photek tune by neighbours Plant and Natural Mystic The Plaid mix is a nice, if not sensational, blend of soothing bass, chiming organs and scattered beats. Natural Mystic (who is also responsible for the plonous "Spacefunk"), on the other hand, uses water drops, reassae horn salvos and a

brief shippet of strings to belie the

tearing break and create a track

brimming with tension

### in brief outer limits

Paul Stump approaches the CD rack where others fear to tread

Blurt Pagan Strings SANAX 14988 CD Odd label for the ultmate post-punk survivors, but who cares? From the moment the had-termered say and scratchy gutar riffs totter from the speakers it's back to 1981. Ted Milton's emoted concets remind evenione just exactly where Mornssey pinched his act from, if Heroes had flooped and Bowe had been reclaimed to business his music might sound rather like Blut's does now Rowng saxes and gnat-like geetar dominate proceedings, as a kind of basic template on which all sounds are tried and tested to destruction, notably on the urban distance of "Silbouettes" and the utterly betwitching "Slow Boat", seemingly using samples from a bush mental hospital deep in the Corieo Best of all. though, is "Universal Lovesong", with all

three muscans racing each other to the

end of a farocally sily song Magnificent.

Paul Dresher Casa Vecchia STARKLAND STODA CD 'Old house' and rather old hat too, ifm afraid synths take on gutars in singularly uninvolving discussion. Nice for a nightcap, but not for much else, really. As with many Minimalist epiecnes, Dresher's music. while high on technique and ingenious in its use of atmospheres, seems starved of threat and disappointingly unclouded by the dysfunctional. It's fairly diverting in places, with the struck string or percussion notes holding motionless. synth loops in place, but the unremitting radiance of said chords are often too redolent of a Scientislosist's smile. The most 'interesting' thing about this album is exactly how so many liner notes got to be written about the music. This is Minimalism for furth's sake

Le Syndicat Ten Years Of EXCRESS STRASPLANT STOCK 200 Ten WYORS of excess? Ten minutes of this stuff would be pretty hard labour. A noisefest nar excellence, there's more than a dozen tracks of the shady Syndicat crew done unmerconable things with feedback and white noise which redefine racket as we know it. I'm sure there's a good few frequencies here that nobody

knew existed. If you imagine taking a contact mic to the underside of an InterCity 125 train you should have a fair idea of what most of this collection resembles. The unremitting harshness of delivery can actually assume a perversely recherché charm for short stretches. But they're generally very short stretches

Mike Rep And The Quotas A Tree Stump Named Desire Merway 4037 to Not the star-crary Midwest suitar gsychobilly one might magne. The garage ethic holds good. only as far as the instrumentation wheezing organ, market-cop guitar, clusters have Rut there is a persone and unsetting climate of derangement here. especially on "One Thirty Five", which consists mainly of said numbers. dementedly channed over atonal harmonium Decorded in the Inwest-filmagnable, this might be the soundtrack to a psychedelic Tex Avery cartoon. The stray ventures into 'normal' sones. (including one straightfaced, wistful rendition of Bryan Ferry's "Cernfergus") only go to highlight the saturnine

brillance and knife-edge instability of

the rest. Listen in company only

Reptilicus SOBS STAUPLAT ST 102 co Muslimgauze Return Of Black September Musumoos on Two unusual releases from two unusual (and hombly prolific) artists both in consolidation mode locianders Reptilicus continue their ongoing mission through chamber-clance with two remixes and two new tracks. There's more than a bint. of 10CC in the knowing and charming way that Reptilous purion the patented pop runk of their era, reappraise it from all angles and then recast it - listen to the darry, kitschy ham figures over the muscle-bound boombox Techno thwack of "Okker Hell Er Innseladur", for example. Undemonstratively, rather than demonstratively closer. The excellent Block September, a 500-only limited edoco, is a continuous, five-part, 6B minute exic is as formidably competent. as ever, although more for the brooding. surreal nature of its soundworld than for its process, which here sound almost subsidiary. The soul samples and restlessly evolving minor-chord kalesdoscopes that unfold throughout the work is prima face evidence of a musician on a roll



Flying Saucer Attack - Live 50 minutes of live symphonic manual by Resident ES & from 1995



V/A - Le Jezz Non compilation of reneties NZ Noise featuring, Gate, Doramass.



**Dust/Omit** Deformed

A collaborative venture ber and Circles Williams (Dryd-



A Hendful of Dust Now Gods, Stand up for Bastards Bruce Russell, Alistair Galbreth and Peter Stapleton deliver a 6-track CD randing from

> Also available... urston Moore - Klangfardens



## Freefall

Clive Bell plunges through music's protecting veil, and enters the realms of sonic absurdity. This month: singers who shouldn't give up the day job

Come right in. Tork, the living room's through there. Dob, I'm sony it's such a to-

Look, sist move those, but them anywhere Thanks, Figna, it's not that untidy actually, you should see my . Shall I just out these rate over here then?

Yes, anywhere Now, I've got some wine in the findge. Do you mind opening this? Do you like music?

Yes, I like music. Well, that is ... erm. I like all sorts.

Can I call you Tone, Tony? Anythma, yeah, I'll call you Ona, eh? What's this record, then?

Come and sit on the sofa, Tone (Tony Jackin, for it is he, sings. The looked at the clouds from both sides now, from up and down, and still somehow it's cloud illusions I recall, I really don't know clouds

at all 1 Do you like this sone, Tone? Rimov No #2 Wolf | Why is #2

It's Torry Jackto Torrel Tany Jackin? Doesn't he play golf?

Of course that's what he mainly does, but he likes to relax sometimes and make a record He doesn't sound very related to me. He sounds pretty tense for a lounge singer. The

way he constitle 17 in 18 const he's not also if he's Frank Snotm or Journ Grankill. Come and sit over here. Tone, it's more comfortable. This next one's a cracker, it's "The Lincolesture Poacher" (Tory Jackin, for it is still be, sings once more: "When I was bound apprentice in

mous Lincolnshire. (Lif well I served my master for more than seven year.") Oh dear, Onal Hear his vace guiver? Fo-a-amous L++ncoinshire." Oh Tonel You can sing sool

Hermain The second of Doorlebus's grandly-titled Snibnio Contemporae, and a delight which must be allowed. like the first, to elude all but Roedelius completests. A lowing homage to the cosmic Tournois romanticism that informs all his work, but without the mediation of the postmodern Cluster aesthetic, this is just as vital a document of Roedelius's gifts as any of his slighter, poppier outines it could, of course, have been a work of surpassing slush but this guy's got too much class and experience to pass up the chance of working on such a large scale. The idvitic middle section is a tour de force of long-breathed ecstasy in nature without a single hint of New Age prattle or sermonising, it chromatically teases yet never resolves, inhabiting levels both aural and physical of a custe different order

Pondaline La Nordica materiore

Six And More Blue O ARCHESON govoos co Assiduously noisy and earnest Industrial big band playing everything from E-bow to electric bread-cutter, as busy as hell from the first chord and big on aleatory theatnes and Situationst Invoeractivity, yet still managing to avoid the classic error that too often befalls such music Six And More never make you feel willed at, hectored or grabbed by the lapels. This is radical music that doesn't need button badges to tell you how radical it is. Better than that are the abostly recollections of 70s analogue technology that fit in and out of the music, as though the group had stumbled upon a cellar full of old Polymoors Kind of an electronic pairmosest - bold new primary-colour strokes rounted over the delicate portnism of another era.

Urfaust Faust A Marketta HESHIKT SEO. 1921 On Treasure from from Central Furnne What starts off as

He must have been so nervous in front of the microphone, with the orchestra there They should have let him re-do that bit.

Actually Tone, do you hear the arrangement? Does it remind you of Frank singing "Come Fly With Me"? Yes a he

The arranger spent a week writing out all the orchestral parts, right - "The Lincolnshire Poacher\* as big band swing jazz for Tony Jacklin - and shot himself out of remorse just three days later!

Go on, you're making that up He sings "Come Fly With Me" too, if you'd like to hear that,

Have you got anything else?

How about this, it's even sever. Sever than Tony Jackin?

Just relax Tone, and listen to this. Your neck muscles look a bit tense - does that (David McCallum, for it is he, sings, "I must find misself, before it's too lone. In life or

death, in love or hote. And then if all is well we'd make a date. But not now, you see, I really have to go, so would you girls mind stepping off my motorcycle?" Girls voices sing in harmony. "How can we get through to you? Communication! Yeah, yeah.") My God, Ona, that harmonical it's like a migraine. Who the hell is this?

He was that dishy live Kurvekin in The Mon From UNCLE Wart, he does "The House On Breckenbridge Lane" in a minute

But he's not a singer! Haven't you got any proper records?

These are proper records! They've been ressued by Creation, you know, they signed Oass I think they're very rice, because real singers. They're standing there all putted up thinking. 'I'm a professional singer, I am', while these people sound like their minds are on something else. They don't have to sing properly because they're already corrected in another department. The smane doesn't really matter, and that somehow makes it special

But it's hamble! Aust impaine Michael Portillo singing "A Tasse Of Honey" Tone, I want you to lean back and close your eyes. I'm some to massage your feet now, and you're going to listen to Leonard Nimov out of Stor Trek singing "The Ballad Of Bilbo Bassins" He was a Hobbit, Tone . [1] Tony Jackin Swings and David McCalium's Open Changel Diagrant on Rev-OlaiCreation

a fairly workaday torture-chamber rock welcome-to-my-nightmare effort - all chuntering guitars, hide-and-seek mano atomaines and bee-in-a-broutto say - becomes a tremendous little record. This unpromising opening is subjected to some astonishing calisthenics à la Art Zoyd or Univers Zero, but in its own gruff dialect. Altums of such catholic edecticism can often sound witful forced and meretricious; not so this one, especially with nusgets like "Intermezzo", with its intensely mournful sample of a child's empty swing blowing in the breeze But just how absurd ties like singing about fondues and Alka-Seltzer over

Various Artists The Elements Series Vol 2 - Earth pos servery ADOR 193 CO Tasty tester tastefully packaged and beautifully recorded by

a deranged parody of 70s FM

is another matter

current alumns of the above distributors Noise as it should be - interesting :zowet'france's involvement might indicate just how well-honed sensibilities are night across this raft of recordings, in fact 2"1 grop up twice here which may lead one to suspent that musicians of the quality found here are thin on the ground. I use the word 'musician' advisedly, but the sheer nchness and resourcefulness of the soundshaping on Earth is often poetic in its scope Bunkturm's "Memonto" with its lonely footnoms and parade-ensued snares and apparent layering of two soundstages (one onstine and digital, the other ancient and analogue) over one another, is a delight, 'zoviet'france's Southern boogle go down in Prague labyonthing percussion samples that snake off here there and everywhere without any apparent goal are also unmissable, and for banal loddie Minimalism at its most protesquely inspired. Telematic Nomads can take on all comers

to comparable works Magical,

#### in brief post-rock

Sumon Hoplans hears men at work reconstructing the quitar

Rible Launcher Rible Launcher 1740 of 77 2403 on Nothing particularly new going on in this release from John Zom's increasingly diverse - and consistently impressive - Tzadik label, but great fun all the came. Rivie I aurerher are a four more. who share vanous do im pultar, say and sampling duries. Their debut release wors. for the high conceptual ground tacking the relationship between relation and sex. they tack taped televariatess and pomocountraries to funir Motal and avant freem arrower or well as now No Wave. lemmy. The tracks supposed with spellfunding ease and speed frome of them come in at over two and a half minutes) Those without an alphabetone hangup, file next to Naked Oty, Mr Bungle, The Jungle Brothers and CL Franklin. Worth the more just to bear the immortal phrase. "Thou shalt not double cost."

Foetus Boil as CAT AND 119 CO Earth Pentastar In The Style Of Demone cus sos se seu on Daveliner Killmen Recverda sensperse as on These three sets are definitely for the boys, Boil sees, Jim Thirline II in Foetus ncamation live in Brussels, Dublin and Glassow earlier this year. Elsewhere -- as Steroid Maximus, say - Thyrlinel (medited here as Master Of Disaster) has explored up-rock possibilities but Rollis. as straight as it comes. For all that, this is a blast all unison, three-lineer bleeding riffs and through-the-floor drums. Look out for a cover of "I Am The Walne" that almost a strikes the furione Reatles round. Earth's rock-for-real men comes as Sabbath riffs slowed down to the point of catatoria, or else shorn of beats. altogether (that makes it 'Ambient', I guess) The conflict between their arty nosenik aspirations and sense of rock as backwoods minaman flook at Ted Numeric it ain't that ridic (ous) is mirrored in the cover art's justaposition of pomographic close-ups of a souped-up engine with a snapshot of the group, all painted fingernals and gaudy jewellery. And an exhlarating conflict it is easily

their most accessible record to date 1.

wonder if Dazzing Klimen wear red nail

comeh I hone en Decreato features new

See Albiri-produced tracks by the double putributed time quantification of built of her leads and singles previously released through the setting (bragatbased Sain Cart Tisso to, of course, hard-man mace, but hey, if to large said Firmly in the Site town of the post-ock, tamily now, the group thract has halfy impressed, and more protect-accused math rock that node as much to Redperted King Circums as to usual Philipark soo Betthrif!

Jessamine The Long Arm Of

Committeen space years on a contra

If post-rock is anything other than a marketing term, then no one typing it better than Chicago's criminally, insanely quarkyrised lessomme 1004's selftitled delivir was a startline enough affair but a solid year of touring and rehearung and the addition of full-time percussionist Michael Faeth has served the group hugely. The K-word gets bandled about liberally these days, but lossaming know as we all do that Can were always way ahead of their more recently discovered contemporanes, and they have that group's knack of playing propers that you never want to end (though you're never sure when they started) hather in neurhodely efforts. larion outer and sunth. Guitanst Day Refer deserves special mention for his instrictive understanding that the putar's preatest potential lies at the penphery of its normal usage, in the dving seconds of a sustained note, or in a tremolo just barely in tempo with the song it adoms. Very special stuff indeed.

Low The Curtain Hits The Cast VERNON YARD YARD 18 CDAP Bright Bright BA DA BING BING DOG CO C Clawn Mounder And Return nen corpora or Obsobased puterbero isson/bass too Low have aiready revealed their languorous, gentle charm on their scienced Kramerproduced debut If I Could Live In Hope and on the subsequent Long Division. The Curtors lives up to the low-key but persistently good press they've earned so far, with a set full of achine beauty which instantly recalls The Cowboy Junices, vet. for my money sounds infinitely more assured This is a group sure to go on to prester things Comparisons with C Clamp - similarly full of the sky and endless horzon, yet somehow nostalecály homesek - are instructive

Low's inside rifty folion's music starts from an account, galare bolds (e.g., and barely less must have gas on the relative start and the star

an afterthought part loy Dwago, part

Krautrock, wholly emoyable

Six Finger Satellite
Paranormalized suspense se see co

Paramormalizade is see on 9 see 60 Leat year 55% I he Region in the 15th Region 2 see 1

#### Label distributors & contacts

Further consumer info labels not named in this column should be available at good specialist retailers such as Depth Charge, Piccadilly, Rough Trade. These, etc. In emergencies, contact likely distributors such as Cargo, Harmonia Mundi, Impetus, Kudos, Recommended, RTM, SRD, These, Wall, etc.

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Tzadik through Cargo Universal Sound through Wall Befless through Celenium World Deseinstein through RTMDISC Version Yand through Ceroline Virules through EMI

## print New run New music books -

#### In this month's books section:

Manchester's musical machinations: Rollins on the warpath; an Ambient history - in Spanish!

#### From Joy Division To New Order: The Factory Story By Mick Middles VPGN (PBK \$12.99) Although announced by its title as the

tale of two groups and one record label, this is also a book about a place, a guided four of musical Manchester. The best part of Middles's entertaining though undernanding history is his account of the city's punk era, a frenetic chronicle of the formation and brief trumph of The Buzzcocks, the unfulfilled promise of Slaughter And The Dogs, the already oblique trajectory of Durutti Column the fate of alsowrans like The Worst and The Drones the nomewal strms of The Fall Middles was there, a farizine pundit scrabbline into a career in grown-up roumaism, and he evokes the period with a meture of fond nostalgaand wised-up retrospect. Warsaw, soon to become Inv Dwison.

were part of Manchester's nch mo. initially no different from the dozens of other groups clutching leav Pop albums and yearning for fame. What set them aside, according to Middles, were the two strokes of luck in signing to Tony Wison's fledeling Factory label and being produced by the visionary Martin. Hannett, allied to the particular dark. drift of lan Curts's imagination. The product of all three combining was Unknown Pleasures, a record which marked the first decisive break with punk orthodoxies while still capitalising on the freedoms punk had secured inaugurating, in effect, the category of 'post-ounic' Social comment and hedonistic excess were replaced by a focus on interiority, brash thrash welded to cavernous introspections tower-block yelps turned into shadowy brooding. and sales of rancoats boomed in





It would be unfair to attribute sole blame for the subsequent horror that was Goth to Joy Division (Siousse and The Bunnymen must shoulder some responsibility), but making that connection might at least serve to currentiate score of the reverential myths that have clustered around their output. I should make my affiliations clear here while much of my generation fell into the arms of all that grey Mancunon doom. I was in love with The Jam Put.

that down to being a Londoner living in

Brighton if you like - and looking back. a Joy Division/Jam comparison seems an unusually frutful site for teasing out a North/South dwide in British pap history - or to a conviction that after the outward liberation of both punk retreating into Penguin Modern Classics bedroom self-pity seemed a hombly retrograde step. Whatever the reasons, I sold my copy of Unknown Pleasures after dozens of dutiful attempts to get it under my skin, finding it closed, cold and ungenerous. If I wanted a sountrack of driven, industrial paranoia I preferred to get it from Pere Ubu, plus I was never

overly impressed with cults that formed

arrund neonle who killed themselves

Ian Curtis's suicide inevitably provides this book with a focal point, though Middles tactfully avoids excessive of mence about that awhit learnsensuring event. His narrative, however, loses momentum after it, spiritenne into a succession of anecdotes that trace both the rise of New Order's success and the expansion of Factory's extravagances. Too much of the book is testimony (Middles went on tour with New Order, drank in the Hacienda. imeniawad Wilson, and so on) and too little of it analysis. There is, for example, a dubious section on the sexual undercurrents at Factory which is primarily an excuse for Wison to socut on about his various affairs, while the fair more intriguing sexual-political issue of Gillian Gilbert's membership of New Order is left untouched, save for a halfhearted attempt to categorise the musc of The Other Two (Gilbert and JD/NO drummer Stephen Morns) as

"fermine" Middles jibes at writers who "intellectualise" music, while he hides behind his cloth cap as only a "poor Stockport hack." All of which leaves the reader none the wiser about exactly



how New Order were so influential, how this whitest of proups incorporated and popularised new developments in black dance music technology, how they shifted from the Ourts inheritance of stark, isolated desperation to the rapturous pop suss of 'True Faith' and the wondrous, inclusive communality of "World in Motion". As starting points for the analysis. Middles's nlain man igumalism fails to provide Interested parties should refer back instead to the Joy Division/New Order survey in The Wire 115, full of the 'flond intellectualising' that Middles derides (but nonetheless quotes from here), or Jon Savage's piece in his Time Travel collection

The saga ends with a brief consideration of the Manchester moment, with Happy Mondays cast. unavoidably, as the carrival grotesques bringing down the cool classical empire that Factory built, and a coda where Wison, ever the enthusiast, schemes to build up Factory Too from the ashes of former story. This is a book that thes to tell too many stones - though given its commitment to bulish regionalism, it's battime why it shies away so pointedly from any exploration of The Smiths -but its diligent fact-pathering at least makes it a useful resource for those who, unafraid of speculation and evaluation, might want to paint a more challenging picture of the culture that spilled out of those Mancurian streets ANDY MEDHURST

#### Eye Scream By Henry Rollins 21361 PBK 58001

There is something unique about America in the way it inspires such extremes of love and hatred. The national characteristic of pathotic sanctimoniousness out with moral bankruptcy is something that Henry Rollers has firmly in his sights throughout Five Scream. He has commented on the work involved in the writing of the book. "I started to become aware of how brutal the country is and how much cruelty and oppression is inherent in the culture. and how much of it was in me." The book is coloured with complex shades of amorality -- the reader must decide where Rollins stands "I got it from you. Your hearlines and hearlies? he states

on the back cover blurb, closing with, "Here I come. Running at you with the Anti-Life."

Eye Scream is split into seven parts, written dunne Rollins's travels around his homeland since 1986. Pinning an autobiographical tag on any writer's work can be tricky, especially when Rollins has cryptically stated that with some of the material here he's playing "devils advocate". But Bolins's early life. was troubled, mainly via his physically abusive father, who eventually sent him to a military school where he was disanosed hyperactive and put on experimental medication. No wonder he emerged, in the words of another writer, a "beligerent fuckhead". Rollins. comes on like he's been the recipient of all the shit that the world has not to offer and now he's flinging it back in its face in the most volent way possible Letting off speam throughout the mid-

Both in Black Fag and The Robins Bland, and with ineight fairing and an intend inanticulty straight edge (in of ougs) in admixed by straight edge (in of ougs) in actional approach to fire, the clawed basic his self-respect, thou words in a sandern that the particularly likes to use? It doesn't lake an inancher popularism to one where the parasige from Fear's in colored 1 file that there of the parasige from Fear's colored 1 file that they private problemy organize part addaly? The one you said advantagly out private? Carri Spur ub something more creative? Like blaving Innua 21 lake out-annia Inno Protection.

being a fithy, weak piece of shit."
"Fear" and "Everything" is smeared in registrative, concounters that's like a much dather modern offspring of Allen Cinsberg's Hawl are especially brutal wystems shit through with black gales of existential despirat, and a relentitiesmess that becomes depressing and ultimately hystemical in "Fear", the

and ultimately hysterical in "Feet", the catalogue of mirrors (Rollins winessed the mustler of a friend at first hand), physical and mental borbure, cocksucking puritie whomes, abundomid, abused children, drunks lying in their own pass in maring Reaching the end is a mental firelesse. As a stand-upteriorities in Polities is renowned for his humour, but there is title here but durhness and mental.

Rollins comes into his own as a writer when he welds a stronger structure in "The Only Mother is The Mother Of All Lies" the narrator describes his time in the "grey room" "The facility is for those who have



problems fixing into society. There is a wang list years long to get in, the states girm's, and catalogues in dany form—albeit eliptically—the psychio of the incarcarated, and —the superiments that take place there it has echoes of Doc Bernay's grotesque menagen of patients in Burroughe's The National Launch by far the best section is the opining.

"The Mekanik", where a catalogue of makelfemale relationships unifolds in a senies of camers that are cruel, tender and at times very furnity (the protegorials is the ultimate macho fuchura, a blanked-on list machine) it is the only socion of the book that mademe laugh out loud, but then there was lattle competition.

Rollins has a knock for making lines stock in the head. And he's very persistance in "Roar" he addresses alcohol abuse "Your look for the harr of the beast Who broke your back and filled you with passan/And strapped you of your walf to live." The day after reading Eye Screppin II.

joined the local health centre and spent the money that I had earmarked for a bottle of red where and some cigations on a bagful of vegetables and a packet of detox tea bags. This story is true Broken recolutions were locked back into shape. Maybe the need for selfrespect a addictive, too

#### La Madrugada Eterna: Antes Y Después Del Ambient

By Paco Peiro

Just what the monolinaual Anglophile music community needs a Spanish equivalent to David Tooth's Ocean Of-Sound by a Barcelona based music journalist. Peiro's scope is tremendous BO pages (out of 313) surveying Krautrock, whole chapters devoted to cult producer. Ine Meek, long-lost concrète composer Franco Battieto. Suicide, P-funk and Afro-psychodolia. Rock in Opposition marristay Richard Pinhas and his aroup Heldon, the incredibly strange music of Louis and Bebe Barron, disco. The Velves and their Minimalist antecedents, Industrial culture, the Canterbury scene, Chicago House and Cetrot Techno, Brian Wilson and The Beach Boys, and, er, Hawkwind Opmonated and incisive, Peiro draws on more than 20 years. writing and broadcasting on nonmainstream musics, toeing that hip line that connects the Futurists to Easy Listening exotica to The Orb, Aphex Two and Ultramarine An impressive. Eurocentric primer, all it needs for a more comprehensive Wire appraisal is a good translator. Spanish readers should sump in now ROB YOUNG

## multi Scanning the interface of music and interactive media media

#### AudioROM

SURPATHER FROMMERS OF STATE For the new breed of software auteurs. the CD-ROM is a problematic medium. reguring cumbersome and expensive production processes. To make a successful ROM expenence, one which incorporates the range of media available (text, graphics, animation, video, sound, music), not only requires the skills of particular practitioners, but also needs the solid structure of the code to synthesise the aims of the overarching concept. Sometimes the concept overreaches what is deliverable, sometimes the content is enslaved by the parameters of the programming Collaboration is key And collaboration has extended from production teams to include musicians. and visual artists, Irlang CD-ROM entertainment from the games stores and

reference libraries into the art house. Take AudioROM as an example These diatal crizens declare themselves to be a group with a line-up of guitar, bass. drums, computers, animatronics and digital video. Their AudioROM is simple in concept an enhanced CD with the interactive element being a collection of musically explorative series. There is no aim to the games other than to create interesting aural and visual experiences. from splattening colours over the screen which then respond with sound when

the mouse is rolled over them, to musical ping-pong and the "Lync Generator\*, where the

user keys in words to be soat out at random. The interface is highly original. a mouse movement soms you off in the given direction that seems to stretch on without limit. Unusually, you feel uninhibited by the parameters of the screen

The sound quality on this ROM, which is currently at demo stage, is fine, and the music -- drum in bass mostly - is good MARK ESPINER The AudoROM demo is available free Contact info@audiorom.com AudioROM's Webste is at:

#### http://www.sunbather.com Evro PEAL WORLD HALTIMEDIA CD-ROM (MACIPO)

Two years ago Real World Multimedia produced the groundbreaking Xolora 7 Now they have released the follow up. Eve. Assam it is produced under the guidance of Peter Gabnel, and again it is a collect-objects-as-you-go-along-tounlock the-next-phase type game A project two years in the making, it. rectries many of Xploro's flaws - there's a stronger narrative with subplot, more involving, exploratory expenences --

while losing some of the better elements, notably the interactive video. Where it falls down, and this may not be fair criticism since the review copy was a 'beta' pre-release, was in the speed of change from screen to screen and the existence of frustrating out-de-sacs. The plot Paradise has been lost, the world is turned to mud. The user travels through the desolated landscape and

and soul searching that go on in human relationships The ROM is suffused with the work of artists Helen Charlerik, Nés-Lido, Yavo environment and screen brings their

attempts to return it to the Garden of

Eden Gabriel's subplot, the problems

Kusama and Cathy de Monchaux Each work to the fore, the opening sequence is bubbling mud, dicking on it takes you into a scrolling panorama of Eden -

both works by the featured artists. This is

a nice idea, but one floored by the imitations of digital representation. The bubbling mud is Chadwick's Chocolote Fountain which was exhibited at London's Serpentine Gallery, where Gabriel saw her work for the first time. The key aspect of this piece was its thick physical presence (texture, smell), qualities which don't translate particularly well to the

stenie world of VDU display The music content consists of outtakes of vanor is tracks from Gabnel's sones These provide background atmosphere, navigation sounds, and by travelling through the parrative landscape they can be gathered together to be placed into a mixing environment to create a further piece of music. Again, the parameters are fixed but there is a fair degree of freedom. Sound clips and backing tracks are loaded up by the user and manipulated for recording, and the interface for moving is a graphic landscape. where images icons and interactive elements triager the loaded clos for playing. At the same time the screen displais animation and video sequences.

Such a showpiece is not easily won. Fire requires a new language of interactive communication, long mouse clicks, waiting for, rather than demanding, a response, with sometimes very few clues or signals given as to what is needed to progress through the landscapes or to solve the ouzzles. On more than one occasion this left me stumped, unable to figure out what I was

again triggered by the user's interaction.

supposed to do next. But there is much that is rich and strange here, even though the ROM is missing certain elements. Notably, there is no access to a related Website, a growing feature in CD-ROM design, one that ensures discs have a life beyond the confines of your PC MARK ESPINER

#### GO TO: http://www.compulink.co.uk/~modified



Modified brought out a CD-ROM of cut 'n' paste soundnins some time ago. The interface was a hi-tech mixing console. Their Webcase is in keeping with that design not only is it full of good links (a real bonus but it boasts a new feature the Web freezer. The idea is to provide background music to accompany navigation of their page and every other page visited from there. The music track alters to mouse clicks and movements. and once a week a new time is Natrost Most of the tracks that I tried were drum 'n' bass excursions if you get bored of Modified's hyperspace Muzak choices you can assemble your own samples, with Modified's help, into interactive singles The soundfiles are about 1mb so might take a little while to download, and they require Netscape 2 and Shockwave, the Macromedia plus-in, to run if you don't have these bits of software. Modified direct you to locations from where you

can download both MARK ESPENER

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WIRE

# david The anatomy of a music critic toop

hesistes to smuggle the word into a sensus music magazine, since all emprical evidence suggests a staboo imposed on its usage. But homiliness, there, Tive said it. Why bindiness? Well, it seems as good a place to start as any when considering the gap between those sived, other a pione reason for becoming obsessed with music in the first place, and the

pheromenon of criticism without compassion.

Compassion, I realise, is another word we don't use. A

lot of this senous music criticism staff aims at uptaining
the word. Why exercise compassion when the world
tiet you do no consistently "thigh firm sounding like
some sort of pous diergyman here, in which case, let
me harchitects."

Important weapons in a drist owner blue, dobbert, in programment, and the control of the contro

If muse criticism can't do that then it's a wast of the just a bunch of book (mostly) righting over who has the begins. (All in jag with object of preference) is this furning from the clarge into in bucking Open University masserfacts? Sorry, there is time within it would be legitimate to fill this page with a 72 point would be legitimate to fill this page with a 72 point arouncement refl 1000 HAS NOTHING TO SAY 10 YOU THIS PROMITH—182 OF YOUR \$250 (e. 3048 points) MS SERN SERN ON SURVICE.

Which is a bit of an appealing lide explored in maps, which partially mind books, though never on radio, as I powride out led month, and in magazines only rately, and then income, and in magazines only rately, and then income of the biddenesian government's back intensity or intensity of the biddenesian government's back intensity or intensity of the page to purp their may seem, yet there are times if to be page; to only the may seem, yet there are times if to be page; to only the third bear of the foundative errors in fourthir magazines, not that there are many of the latter any more.

So what sparks uncoordinated crincal lung fur lighting in me is the reflex, coldhearted trashing of major arists by minor journalists. This is not a prescription for global hagographics. George Clinton, for example, has done or said very lifte in a very lone time to justify his current. position of critical immunity. But failings are fascinating and inevitable. Part of a critic's job is to discern a failure when sentimentality, moved with awe, habit or laziness, impir herald a thumph.

I guess it's how the thing is executed Delivered in the main by emotionally detached young men, there are smue, cerebral attacks on the faltenne that comes with being human, growing older, complacent, exhausted, worn down or shaken by circumstances, physically less able, out of touch, smoly fed up with being poor or marginal, then there is the necessity of accurately but. compassionately tracking the arc of a musicien's life/work, placing it in a relationship with comparable work, assessing the changing concerns that come with accrued expenence Take Omette Coleman as an example. I missed his London performance last year but read reviews of the concert and album (Tone Digina) that suggested they were abominations. A detached, intellectual dissection of Ornette is feasible the supposed out-of-

tune and technically limited playing, the incompatibility of musical elements, the multimedia navety, the opeque philosophy, the problem

instituments, and so on and so on. But what is needed, in his case and many others besides, is not the emotional insutanty of the self-assured orific with underlying self-asseum problems but the will bo look into another world, a world which may diverge from the expensional insurances of the cracks on cardiolate.

as to post a partiel unevene Which bring me book to loneines. This is a registrable, maybe esserial appear of life that macourte address way effectively, without the sharme or self-protection that veicros self to the condition when people but leviness they're stalling of the spool. I mest, firm not stalling about temporary, lond lose leadations here but intermiting about temporary to lose leadations here but intermiting about some conditions to be only the self-protection complex is to evint, take in tigs, but lonely, but (Dats anadesses of correspondo, even, in efforts, shoot anadesses of correspondo, even, in efforts, shoot anadesses of correspondo, even, in efforts, shoot anadesses of correspondo even, in efforts, shoot anadesses of correspondo even.

Stop and think of any Ometre Coleman ballad To feel the full impact is to feel shrousted in solitude, melancholy with inner seperation from the human race. A loner, yes, which is romantic, but also without



communication, which is not.

This could be presembled or limit, but meeting.

Ornette confirmed this series of briefless filted.

Ornette confirmed this series of briefless filted was an isolarization, but negated the decounted use are solarizationally ornet briefless in series feelings I great up bettering to blaze segment, make and feerale expressing all of the most unceletable of feelings, controlledy brieflesses, with successful and series feel problems in the confess of the control of the confess of the c

12 years old take my boby away from me."
This is what music is for, the dark interior of human relations is disprayed, socrety is turned upon its head, a channel is cleared for revelations, worlds are created that might east, will east, if music can work magick enough.

The sinset I stem for a music root rather than this interest of earlier of white a record for white, or must be excluded from, some matter of earlier of must be excluded from, some matter of earlier of the control of stem for the control of stem for the control of the control of stem for the control of the control of the control of stem for the control of the control of stem for stem for the control of stem for stem for the control of stem for ste



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